

SECOND EDITION

THE HUNDRED BEST PLOTS

Arranged by
J. BENTLEY

ENGLISH
AND
FOREIGN

ANCIENT
AND
MODERN



Examples of Great Artists.

An important series of famous and characteristic reproductions of the work of Artists of all times and nations, with short critical and descriptive notes appended to each picture.

ARRANGED BY
C. HUBERT LETTS.

MDCCCCI.
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PREFATORY NOTE.

"ART IS THE MEDIATRIX OF THE UNSPEAKABLE."—*Goethe*.

IN consequence of the eager support given to the publication, "The Hundred Best Pictures," and the number of 'Pictures necessarily crowded out of the first hundred, we are induced to give our subscribers a further opportunity of improving their acquaintance with the work of great artists. As we believe it to be the artist's mission to illumine every phase of human thought, it will be our object, by the excellence and variety of our reproductions, to enable people to appreciate the reality of this mission, and to understand how amply it has been fulfilled throughout the world. In this serial publication we shall reproduce the work of artists of all times and nations, and we shall appeal not only to men especially versed in the technicalities and the subtleties of Art thought, but also to that wider public which desires to make a knowledge of Art an abiding interest in Home life.

Charles Letts & Co.

November, 1901.

“ MOORLAND ROVERS,”

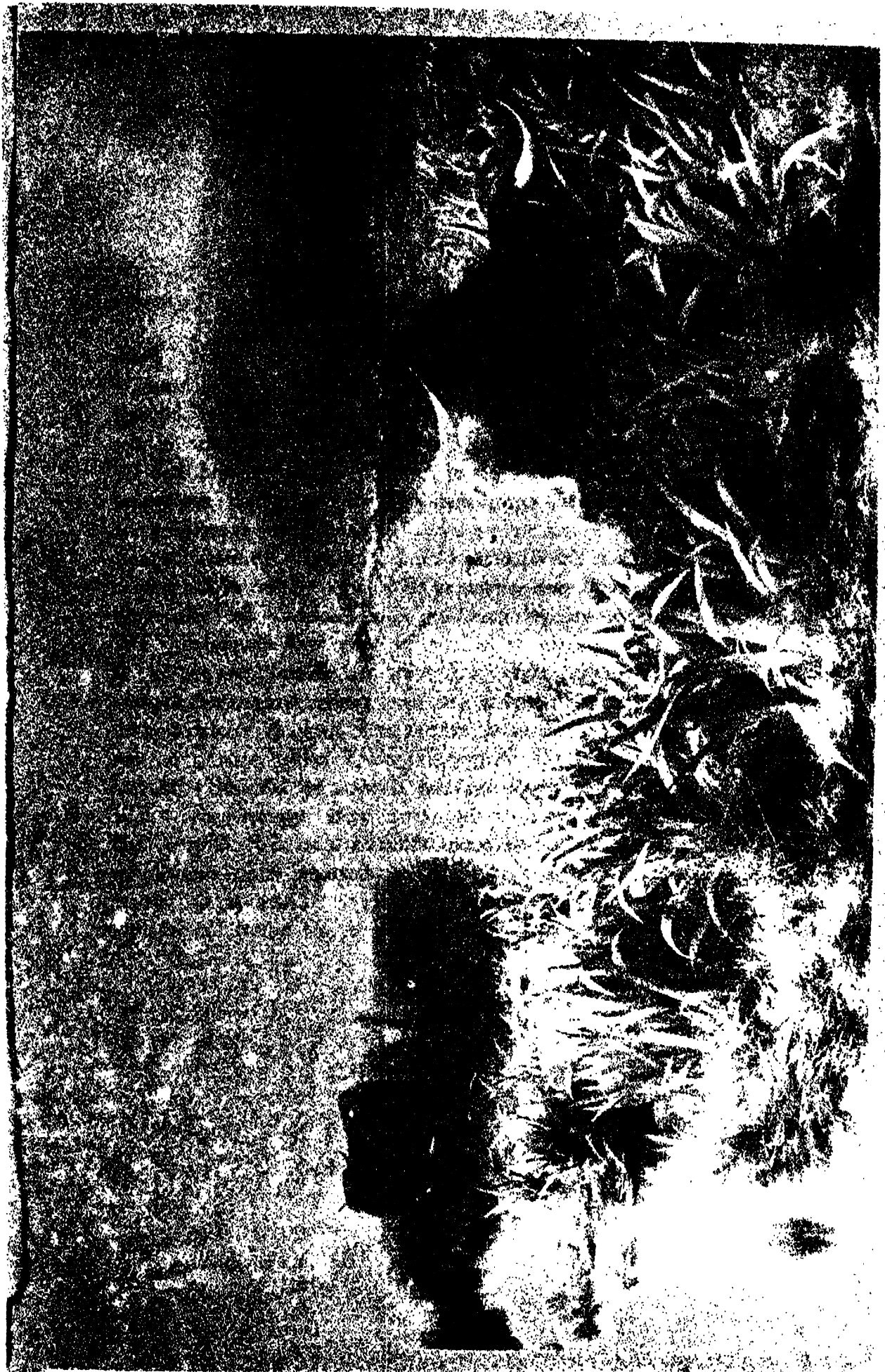
From the picture in the COLLECTION of

W. A. WATSON ARMSTRONG, ESQ.,

By PETER GRAHAM, R.A.

It is not difficult to account for the popularity that Mr. Peter Graham enjoys among present day art lovers. A Scotchman—he was born at Edinburgh in 1836—he has devoted himself sincerely and consistently to the representation of some of the most characteristic features of Scottish landscape, and has for many years treated sympathetically subjects which are found nowhere save in his native land. There is in everything he does an evident conviction which by its very firmness appeals with an unusual persuasiveness to a large section of the public, and influences strongly many types of thinkers. In “Moorland Rovers” the qualities of his art are very well illustrated. The landscape, rugged and wild, with its distant perspective of rocky hills veiled in mist, and its marshy foreground densely overgrown with masses of rushes and flags, is rendered with rare power; and the shaggy Highland cattle grazing on the scanty pasturage which the bog affords are admirably studied and take their place in the scene quite appropriately. The sentiment of the whole composition is true and unforced, and yet is not lacking in that touch of dramatic effect needed for the proper telling of the pictorial story. There is no jarring note in the picture; it is a record of nature excellently carried out.

By permission of W. A. WATSON ARMSTRONG, ESQ.



**"THE DAUGHTERS OF SIR JOHN
FRANKLAND,"**

By JOHN HOPPNER, R.A.

Though Hoppner was neither as powerful as Reynolds nor as graceful as Gainsborough, he was by no means the least of the famous group of great artists who during the eighteenth century raised the English School to a position which it had never before approached. He was born in London in 1758, and, after being trained in the schools of the Royal Academy, he was, by the patronage and interest of George III., helped into success almost at the outset of his career. "The Daughters of Sir John Frankland" is a picture which certainly shows that this success was justified. It has in ample measure the elegance of composition, the beauty of drawing, and the charm of pictorial manner, which were among the greater virtues of the art of the period; and it is distinguished as well by a certain freshness of characterisation which must be credited to Hoppner as one of his merits as an artist. As a representation of bright and delicate girlhood, this portrait group is unusually fortunate. It has no affectations and comparatively little artificiality; and it is remarkable for its freedom from conventionalities, though it belongs to a time when art was apt to be dominated by convention, and to be influenced by passing fashions.



“THE NYMPH,”

From the picture in the COLLECTION at ADELAIDE, SOUTH AUSTRALIA,

By G. F. WATTS, R.A.

Standing as he does at the head of the modern English masters of imaginative painting, Mr. Watts is justly entitled to a place among the greatest Artists that the Nineteenth Century has produced. His fame is by no means limited to this country. Continental critics rank him with the chiefs of the foreign schools, and respect him as a man in whom the highest intellectual powers are allied with an exceptional mastery over intricacies of craftsmanship. He was born in London in 1818, and began to exhibit when barely eighteen; and to the present day he has never wavered in his efforts to maintain to the utmost the dignity of his profession and to realise the noblest ideals of accomplishment. Everything he has produced has been marked by scholarly taste and a splendid conception of artistic responsibility, and even in his least ambitious efforts he has never shown the smallest tendency to forget his duty to his art. As an example of his delicacy and refinement “The Nymph” could hardly be surpassed. The purity and charm of the picture are as indisputable as its perfection of execution; and it would be difficult to find a painting of the nude figure more daintily imagined, or more robust in style.

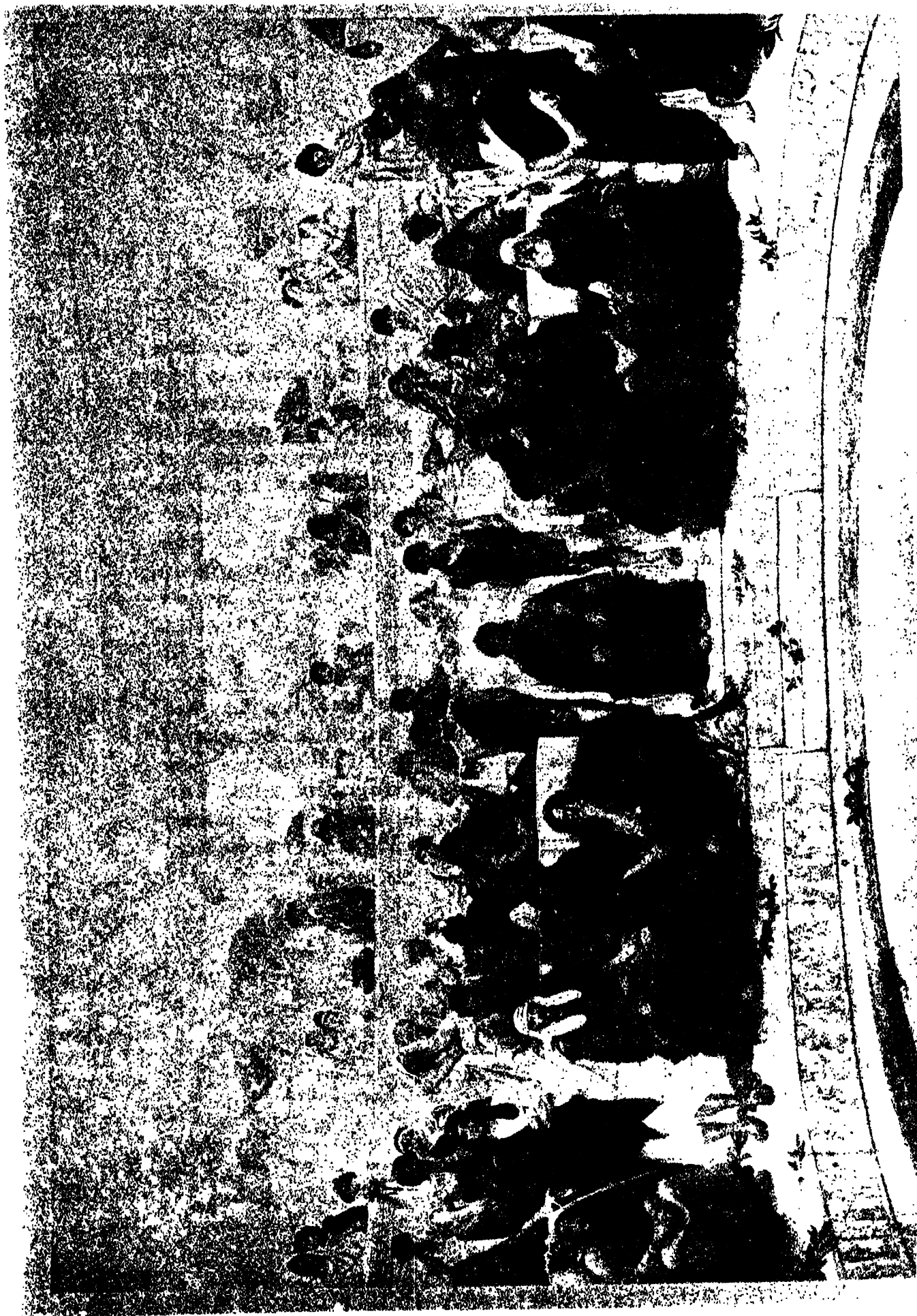
By permission of the Directors
of the ADELAIDE COLLECTION, SOUTH AUSTRALIA.

“ AN AUDIENCE AT ATHENS,”

By SIR W. B. RICHMOND, K.C.B., R.A.

No painter who did not feel himself a master of the resources of his craft would have attempted a picture so ambitious as “An Audience at Athens.” Not only is the subject an exacting one in its technical difficulties, but it presents also problems of gesture and facial expression which need no common degree of learning for their adequate solution. The audience represented is watching the performance of one of the Greek tragedies; and what is the nature of the action taking place on the stage may be judged from the strained attention which is being given by the spectators and from the emotions expressed by their faces and figures. To an artist such as Sir W. B. Richmond, endowed with notable capacities, and reared in the midst of artistic surroundings, success has been possible in an undertaking which would have brought failure to a man less well equipped. He was born in 1843, the son of a distinguished painter, George Richmond, R.A., and he has striven throughout his life to reach the loftiest heights of imaginative design. That his ambition has been realised may be judged by the position he holds among living artists, and by the nature of the work which he has produced.

By permission of the CITY ART GALLERY, BIRMINGHAM.



“ESPIÈGLERIE,”

From the picture in the WALLACE COLLECTION, LONDON,

By J. B. GREUZE.

It would not be an exaggeration to describe Greuze as one of the most fascinating painters of the charms of youth that has ever existed. He had a peculiar power of representing the delicacy and tenderness of girlhood, and the budding graces of young people; and he understood exactly how to treat all those little individualities which make physical immaturity so attractive pictorially. The study of a pretty, childish face, to which has been given the title “Espièglerie,” can be reckoned among the most successful of the long series of similar paintings by which his reputation was built up. It is exquisite in its freshness and its unaffected elegance; and its simplicity of manner adds to its persuasiveness. There is no attempt to set off the dainty little model by surrounding her with elaborate accessories; beauty of feature and brightness of expression suffice to give the picture its reason for existence, and its charm is enhanced by the quietness with which it is arranged. To understand properly the qualities of Greuze’s art it is necessary to remember that he lived at a time when French art was passing through a transition. He was born in 1725, and died in 1805, so that he formed, as it were, a link between Watteau and his followers and the classicists who flourished at the end of the eighteenth century.



"LE PAIN BÊNIT,"

From the painting in the LUXEMBOURG GALLERY, PARIS,

By P. A. J. DAGNAN-BOUVERET.

M. Dagnan-Bouveret, as a man only just over forty, may still be reckoned among the younger artists. In his technical aims and intentions, in his freedom from formal or conventional methods, and in his preference for subjects that make demands upon a student-like capacity for observation, he shows that his mind has lost none of its youthful receptivity. But while he has retained in full measure the capacity for receiving new impressions he has added to it the matured power of selection and the refinement of taste which come only from many years of sound and intelligent practice. He has developed from the pure realism, which he affected at the outset of his career, into a style of art which without being less accurate in its statement of fact is far more sympathetic and imaginative. He finds in French peasant life admirable material for compositions full of quiet and natural sentiment and, despite their general atmosphere of sobriety, free from any touch of severity. In "Le Pain Bênit" the characteristic most obvious at the first glance is the astonishing vitality of the whole composition, its marvellous exactness in realisation of human character. But there is, besides, a perfect comprehension of the executive qualities which go to the making of a great work of art; and there is an absolute mastery over all the details of pictorial expression.



"LIGHTNING AND LIGHT."

By ALBERT MOORE.

The whole of Albert Moore's practice may be taken as a protest against the idea that a picture must necessarily be an illustration of some given subject of an episodic or dramatic character. To tell any special story was almost the last motive in art that he was inclined to choose. What he aimed at especially was the harmonising of lines and colours so as to produce a result which would be perfectly proportioned and decoratively correct. Hence in all his paintings there is to be noted an avoidance of all those devices by which the ordinary artist strives to gain the public approval. He was born in 1841, and began to paint at an early age; but unlike most of his fellows he went through no variety of phases before finally settling down into the style of work by which his reputation was made. There was the same intention in the pictures he painted while still a lad as appears in "Lightning and Light," which was exhibited at the Academy in 1892, the year before his death. He based himself at the outset upon the Greeks, and tried to gain in painting the lofty beauty and severe dignity by which classic sculpture is distinguished; and in this purpose he never wavered. He was a master of design and a colourist of exceptional charm. Among English painters he was, and remains, without a rival on his own ground.



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"CHANGING PASTURES,"

From the painting in the BIRMINGHAM CITY ART GALLERY,

By JOHN LINNELL.

During his long life, which extended from June 16th, 1792, to January 20th, 1882, John Linnell won his way to a position of very great repute among English landscape painters. He was a member of a school which included a number of famous men, and among them he ranked as one of the best exponents of what may be called romantic rusticity. As may be judged from this example of his work, he was not a literal recorder of natural facts, but a designer with a strong decorative sense, who found in rural scenes material for great suave compositions, full of rich detail, and marked by an almost classic dignity of style. He loved particularly those subjects which enabled him to display his power of dealing with immensities of aerial perspective, with vast distances receding step by step until they lost themselves in misty space; and he painted them with wonderful sensitiveness and true poetic feeling. He affected, too, colour effects of a sumptuous sort, golden summer evenings or rosy sunsets; and he delighted in representing nature in her flaming autumn dress of reds and yellows. His work is notable for its robustness and virile force, and in a measure for its originality also. It can be taken as an expression of a sturdy and independent personality, and of a noble conception of artistic responsibility.

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"FLAMMA VESTALIS,"

From the painting in the possession of the RT. HON. LORD DAVEY,

By SIR EDWARD BURNE-JONES.

Like Albert Moore, Sir Edward Burne-Jones cannot be said to have made much concession to the popular craving for pictorial story-telling. The subjects he chose were such as would give him chances of expressing his own imaginings rather than his acceptance of the convictions of other men. His art, in a word, was not illustrative, but imaginative, and dealt not with facts, but with poetic dreams and abstractions. A vein of symbolism ran through the whole of his production, and was answerable for many of the particular characteristics of his painting. It is very perceptible in the "Flamma Vestalis," a picture which shows very happily the finest qualities of his method. This work is memorable as a demonstration of his power over refinements of practice; it is exquisite in draughtsmanship, delightful in the monumental simplicity of its arrangement, and marked by rare purity of sentiment. But above all it has that personal touch which was the cause of his extraordinary popularity during the latter half of his career. His earnestness in the pursuit of high ideals made him a power in the art world, and brought him an ample share of the distinctions which are accorded to the recognised leaders of the artist's profession. He was born at Birmingham on August 28th, 1833, and died in London on January 17th, 1898.



**"L'EMBARQUEMENT POUR L'ILE
DE CYTHÈRE,"**

From the painting in the LOUVRE MUSEUM, PARIS,

By ANTOINE WATTEAU.

Watteau will always be regarded as the high priest of elegant artificiality, as a gay and gallant leader of the movement which emancipated French art from the control of the old masters, and gave it an independent and active existence. A Fleming by descent, he was born at Valenciennes in 1684, and at first his art showed all the characteristics of the Flemish masters, upon whom it was based. But as his development proceeded these early associations lost more and more their hold upon him. The Dutch revellers disappeared from his pictures, and their places were taken by shepherds and shepherdesses, smart men and gay ladies, dressed in all braveries of the period in which the artist lived. As motives for his paintings he chose not incidents from classic mythology, or from the lives of the saints, but festive scenes, in which nothing was important but the pleasure of the moment. Sometimes, as in "L'Embarquement pour Cythère," a little touch of symbolism gave some special significance to the design; but more often there was no intention save to express the joyousness of an existence which was without a serious side, and occupied only by the lightest and the most pleasurable emotions. Watteau died in 1721, but he left quite an array of followers to continue the school that he had founded.



"THE BLESSED DAMOZEL,"

By DANTE GABRIEL ROSSETTI.

To appreciate at its fullest value the work of Dante Gabriel Rossetti it is necessary to understand something of his peculiarities of temperament. He was by descent an Italian, though he was born—in 1828—in London, and he had in full measure the characteristics of the race from which he sprang. The feeling for colour and the love of poetic imagery, which are so inseparable from the Italian nature, gave to his art qualities which were extremely distinctive and strangely attractive. He revelled in arrangements of rich and sumptuous tones, and in harmonies which were full of gorgeous variety; and he chose as his subjects abstractions which showed beyond dispute the imaginative inclination of his mind. He may be said, too, to have invented a special type of physical beauty, memorable for its combination of dignity and picturesqueness. It is both as a technical achievement and as a piece of noble thought that his picture of the "Blessed Damozel," who looked down from Heaven to the lover she had left on earth, deserves to be counted among modern masterpieces. It has remarkable beauties of design, true originality, and a perfect adjustment of sentiment. Pathetic, but yet not morbid, it shows him at his best, before the lingering disease which caused his death in 1882 had weakened his mind or body.



“RETURNING TO THE FOLD,”

From the Painting in the TATE GALLERY,

By H. W. B. DAVIS, R.A.

Mr. H. W. B. Davis, who was born in 1833, was a student in the Royal Academy Schools, and became an Associate when he was forty years old and an Academician four years later. He has been regularly represented in the exhibitions at Burlington House for nearly half-a-century, and during this period, though he cannot be said to have made many sensational successes, he has always been regarded as a thoroughly reliable artist with an agreeable understanding of nature's characteristics. His work is serious and careful, very complete in its finish, and yet not so much elaborated that it loses the charm of spontaneity and delicate suggestion. "Returning to the Fold," which was bought by the Trustees of the Chantrey Fund in 1880, is one of his best pictures. It has many excellent qualities of observation and execution, and is eminently pleasant in its treatment of a well-considered subject. It is, like so many of his productions, a pastoral, a study of an ordinary incident in the life of the fields; and it can be praised particularly because it steers a correct middle course between the literalness of the realistic school, and the fantasy of the symbolists who are fond of using such motives as pegs upon which to hang abstractions that are often not too intelligible. Mr. Davis has seen in it a chance of realising certain natural truths, and he has used his chance with sound discretion.

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“ PILCHARDS,”

From the Painting in the TATE GALLERY.

By C. NAPIER HEMY, A.R.A.

Although Mr. Hemy had to wait longer than usual for official recognition—he was not elected an Associate of the Royal Academy until 1898—he has ranked for many years among our ablest painters of marine subjects. He belongs to the large, and happily increasing, school of artists who live almost entirely in the country and keep themselves habitually in contact with the subjects that they prefer to treat. His headquarters is Falmouth, a place which provides him with special facilities for studying the sea and the life of the people who make their living afloat. He knows by heart the ways of the fisher folk whom it is his custom to represent on his canvases, and he understands not less completely the varieties of atmospheric effect which give the sea its extraordinary fascination and its incessant changes of appearance. In bygone years his favourite motives were coast scenes with calm seas lit up by brilliant sunlight; but more recently he has chosen subjects of a more dramatic character. His “Pilchards” belongs to this latter class. It is a powerful and effective picture, low in tone and robust in handling, and marked by really great qualities. The incident represented, fishermen securing a shoal of fish, though in itself unimportant, is made splendidly effective by the manner in which it is put into pictorial form, and by the brilliancy of the setting which the artist has provided for it.



“CROSSING THE BROOK,”

From the Painting in the NATIONAL GALLERY, London,

By J. W. M. TURNER, R.A.

Turner, during his busy life which began in 1775 and ended in 1851, did more than any other artist that this country has produced to raise the reputation of the British school of landscape painting to an almost unapproachable level. He was in the best sense of the word a genius, with so commanding an intelligence and so superb an understanding of nature's most subtle varieties, that there seemed to be nothing he could not accomplish. He had the power of glorifying the everyday world and of giving to familiar things a touch of splendid mystery that made them seem almost ideal. Yet he was by no means a purely imaginative painter in the sense that he departed from reality. No one has ever come near him in his comprehension of effects of atmosphere and illumination, in his judgment of the beauties of aerial colour, or in his perception of the elegance of landscape forms. He could treat with equal conviction the grandest and wildest scenery and the most tender and delicate bits of smiling country; and no subject ever seems to have been beyond his reach. In "Crossing the Brook" he is seen at his greatest as a painter of what may be called one of the most gracious moods of nature. There is no startling struggle with technical difficulties to be perceived in the picture, no conquest over the apparently impossible; the whole thing is quiet, tender, and restful, and doubly persuasive by its perfect restraint.



“CHRIST WASHING PETER’S FEET,”

From the Painting in the TATE GALLERY,

By FORD MADOX BROWN.

It is a curious thing that so few modern men should have achieved any striking success in their treatment of religious subjects. The devotional spirit which made the work of the early Italians convincing seems to have died out in these less simple times, and with it has gone much of the old capacity for dealing with motives taken from sacred history. It is probably because there was in the nature of Ford Madox Brown a certain touch of fanaticism that he was able to paint such a picture as “Christ washing Peter’s Feet” without making it either commonplace or trivial. His management of the subject is notable for its admirable conviction and its absolute freedom from clap-trap sentiment. The depth of the painter’s own feeling is the measure of the effect that his work produces upon all sincere observers, and as he himself laboured in perfect good faith it is easy to accept his own statement without hesitation or questioning. The record of Ford Madox Brown’s life, which commenced in 1821 and ceased at last on October 6th, 1893, is, indeed, full of instances of his earnest striving after noble ideals. He was a great thinker, who recognised that pictorial art has a higher mission than merely to illustrate the little trivialities of everyday existence, and he tried seriously to do what he believed to be his duty as a painter.



"THE MARRIAGE AT CANA,"

From the Painting at DRESDEN.

By PAUL VERONESE.

A sumptuous colourist, a consummate draughtsman, and a master of composition, Paul Veronese must be counted as one of the chief ornaments of the Venetian school. In that great and glorious assembly of masters which enriched the world with some of the noblest canvases that have been known in the whole history of art, he stands out as a figure of startling importance. His love of gorgeous pageantry and of rich display reflects the taste of the luxurious sixteenth century in which he lived, but it never led him into any artistic excess, and never diminished the strength of his control over technical essentials. His sense of decorative arrangement kept him always from extravagance and guided him surely through all the intricacies of his art. "The Marriage at Cana," like the great painting of "Alexander and the Daughters of Darius," which hangs in our National Gallery, shows how much he was indebted to the suggestions he derived from the world in which he moved for many of the chief characteristics of his work. He had no hesitation in using the costume of his contemporaries, for its splendour of colouring, its fineness of form, and its dignity of effect were well adapted to the painter's purposes. It was unnecessary for him to try and invent picturesque settings for his subjects; all that he required was ready to hand. In this, perhaps, lies partly the secret of the wonderful vitality of his work.



**“CHARLES WYNDHAM AS
‘DAVID GARRICK,’”**

By JOHN PETTIE, R.A.

As a representation of one of our most successful actors in the part which has brought him his highest and most enduring popularity this picture would deserve attention even if it were not notable for rare qualities as a work of art. But it is so admirable as a piece of painting, so full of vitality, and so excellently true in its characterisation, that it must be reckoned among the best of modern portraits. The artist has caught to perfection not only the facial expression of the the great comedian but also all his little peculiarities of movement and gesture. He has seized with unerring instinct upon the details of personality which count for so much in fitting the actor to the part, and he has missed none of the refinements which give to Mr. Wyndham's performance its extraordinary reality and delightful persuasiveness. One great merit of the portrait is its freedom from any exaggeration of the theatrical quality; there is no suggestion in it of tearing passion to tatters, or of trying to gain effect by insisting unduly upon the sentimental aspect of the subject. It represents a moment in an impersonation, but it is none the less a convincing study of the man whose skill can inspire this impersonation with the breath of life. John Pettie, the painter of this picture, was a Scotchman; he was born at Edinburgh in 1839, but spent the greater part of his life in London, where he died some ten years ago.



“WHEN DID YOU LAST SEE YOUR FATHER?”

From the Painting in the WALKER ART GALLERY, LIVERPOOL,

By W. F. YEAMES, R.A.

Every lover of a subject that combines a touch of pathos with a certain amount of dramatic interest, will find this picture eminently attractive. It tells its story with complete confidence and conviction, exaggerating nothing for the sake of effect, and making no parade of sickly sentiment to please people with commonplace minds. The incident illustrated is imaginary in the sense that it is not historical; but it is one that may well have happened in the stirring period of the English Civil War. A party of Cromwellians is seeking for some prominent member of the King's following. They have invaded his house, and, not finding him, are questioning his children in the hope of inducing them to betray their father's hiding place. The small boy stands up bravely to face the examination to which he is being subjected by the grim Puritans, and even in the faces of his inquisitors is expressed some admiration for his courage; his young sister, waiting her turn, shows by her tears how she fears the ordeal which she is to undergo; and in the background the mother of the children watches the scene with agonised alarm. The artist has worked out all the details of the story in a persuasive fashion, neither harrowing unduly the feelings of the spectator nor weakening his effect by any triviality of manner. Mr. Yeames has enjoyed for many years a considerable reputation as a painter of such semi-historical subjects. He is one of the older members of the Royal Academy, and was elected an Academician in 1878.

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“THE POOL OF LONDON,”

From the painting in the TATE GALLERY, LONDON,

By VICAT COLE, R.A.

The Thames provides a practically unending series of subjects worthy of the attention of the most sincere and accomplished students of nature. There is scarcely any part of the river, from its source to its mouth, that does not abound with almost perfect material for pictures. Most of the men who have been attracted by its beauties have, however, kept to the upper reaches and have neglected the splendid subjects which are to be found along the tidal reaches. Possibly it was the consciousness of this tendency that induced Vicat Cole to paint “The Pool of London.” For many years he had ranged up and down the Thames Valley and had busied himself with a host of canvases on which he realised the most characteristic features of its scenery; and it was not unnatural that he should desire to complete his pictorial record of the Thames by showing some of its aspects as a great trade highway. This picture is certainly a striking departure from the general run of his works. It is severely dignified in arrangement and treatment, monumental in scale, and quite uncompromising in its literalness. But at the same time it misses none of the atmospheric variety or of the depth of colour which belong essentially to London’s smoke effects; and it is as true in aerial qualities as in statement of solid and concrete facts. Vicat Cole was born in 1833, and died in 1893; and as “The Pool of London” was painted in 1888, it represents him at his period of highest development.



“ THE VALLEY FARM,”

From the painting in the NATIONAL GALLERY, LONDON,

By JOHN CONSTABLE, R.A.

Although he had neither the vastness of imagination by which Turner was distinguished, nor the love of stately poetry which was characteristic of John Linnell, Constable is rightly held to be one of the best painters of landscape whom this country has produced. His pictures stand out among all those of the British School as splendid exercises in masterly brushwork, and as noble expositions of the greatest truths of nature. He had supremely the gift of direct and convincing expression, and of understanding exactly what was most worth studying in the world about him. In everything he painted the charm of English rusticity is the one dominant note that can never be missed or misunderstood. It rings clearly and distinctly without any jarring or discordance to spoil its purity. Such a canvas as “The Valley Farm” is notable among the masterpieces of modern art because it possesses in full measure this pastoral quality. It represents a typical scene in one of those quiet corners of rural England which have remained unmodernised and unaffected by the march of time. The old farm-house set on the bank of the stream and shaded by tall, spreading trees, the pretty stretch of wooded distance beyond, the delicately gradated and luminous sky, all combine to make up a subject that is well-nigh perfect in its restful and homely beauty.



“ CARMENCITA,”

From the painting in the LUXEMBOURG GALLERY, PARIS,

By J. S. SARGENT, R.A.

The position of Mr. Sargent among modern masters of portraiture is one of particular authority. He has made it for himself by strength of individuality and by superlative mastery of practice. At first, like all men of unusual capacity, he was to a great extent misunderstood, and the sincerity of his aims was not appreciated; but every year has brought about a better understanding, and now he stands at the head of popular favourites. He has never wavered in his intention to express his views in the way that he believes to be best. From the first—from the time when, as a boy, he studied at Florence, where he was born in 1856, and throughout the whole period of his training in Paris, under Carolus-Duran—he has kept before him high ideals of craftsmanship; and as he possesses in a remarkable degree the power of appreciating and interpreting the character of each one of his sitters, his paintings are distinguished by an admirable combination of accomplishment and insight. His portrait of “Carmencita,” the famous Spanish dancer, is a typical illustration of his methods. It has wonderful vivacity and ease of manner; it is brilliant in touch, expressive in draughtsmanship, and exceptionally true in its suggestion of momentarily arrested movement. Like all his more successful paintings, it is delightfully audacious in treatment, and yet is not carried beyond the limits laid down by correct taste.



"THE MEETING OF DANTE AND BEATRICE,"

From the Painting in the WALKER ART GALLERY, LIVERPOOL,

By HENRY HOLIDAY.

Although Mr. Holiday's picture of "The Meeting of Dante and Beatrice" is ostensibly a representation of a more or less historical subject, its character and manner of treatment give it more rightly a claim to be considered as a decorative design. The emotional side of the motive is not so much insisted upon; there is more attention bestowed in the painting upon the careful and exact arrangement of the various parts of the composition than upon the development of a dramatic story. That this should be so is natural enough, for the artist has been known for many years as one of the busiest and most accomplished of living designers. He has produced a very large number of decorative works, stained glass windows, wall paintings, and other things of the same order which serve to ornament ecclesiastical and domestic buildings. In everything he does there is apparent a sincere love of studied line and well balanced colour, and a fastidious care for the placing of small accessories, qualities which are of great importance in the equipment of the decorator; and these qualities account for much that makes his subject paintings markedly individual in feeling and treatment. Apart from its decorative character, "The Meeting of Dante and Beatrice" has considerable interest as a scholarly re-creation of a scene in mediæval life; the careful reconstruction of the quaint old town with its picturesque houses, bridges, and riverside walks, is very successful in its pictorial results.



“THE SOUTH STACK LIGHTHOUSE,”

By JOHN BRETT, A.R.A.

The invariable popularity of all pictures which deal with marine subjects, or shipping, may be taken as an expression of that love of the sea which is a particular attribute of the English people. We have in us as a nation so much of that spirit of adventure which induced our forefathers to roam about the world, and we are still so ready to range far afield in search of new experiences, that the sea is to us a familiar highway which gives us access easily and conveniently to even the most remote quarters of the globe. It does not cut us off from intercourse with other nations and with distant lands, but rather helps us to expand our boundaries in all directions; and as a consequence it is a factor of supreme importance in our national life. To see it painted is to look upon something that appeals to us with the charm of intimacy, something that we regard as a friend of whose fascinations we can never tire. We have been on the whole fortunate in our marine painters. They are, and have been, for the most part men whose knowledge of their subject has been based upon the closest study, men like Mr. Brett who have made themselves acquainted with every mood and variation of the sea, and understand perfectly its ways and habits. He gives us in this picture a curiously vivid sensation of the heaving restless surface, the salt-laden atmosphere, and the swirl and rush of the tide that sweeps along the rocky coast.

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"SAVING THE GUNS,"

From the painting in the WALKER GALLERY, LIVERPOOL,

By R. CATON WOODVILLE.

We have in this country so few artists who can be said to excel as painters of battle scenes that a special importance belongs to the work of such a man as Mr. Caton Woodville. He certainly understands how to render the stirring incidents of a hotly contested fight, and how to realise the fury and turmoil of a struggle in which both sides are straining every nerve to win a decisive victory. He has painted many remarkable pictures which by their splendid vehemence of action and their wonderful vigour of treatment are well fitted to rouse the enthusiasm of all lovers of ambitious effort, and he has in this walk of art scored a larger number of successes than usually fall to the most accomplished painters. The reason for these successes is to be found in the fact that he understands exactly how far to carry his record of a furious engagement without making it revolting by excess of realism or ridiculous by insisting upon mere theatrical display. In "Saving the Guns" it is the earnestness and stern actuality of the representation that so forcibly assert themselves. The saddening aspects of war are not glossed over, but they are subordinated to a kind of glorification of human courage and determination in moments of supreme danger. The picture is, as it were, a monument to the brave men who give their lives unhesitatingly for their country and their king.

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“ PERDITA,”

From the painting in the WALLACE COLLECTION.

By T. GAINSBOROUGH, R.A.

Although Gainsborough was to some extent overshadowed during his life-time by his contemporary, Reynolds, his position among the greater British masters has been of late years more justly appreciated. Indeed he is to-day regarded by many experts as in some respects the most admirable artist whom our native school has produced. He was less robust in executive method than Reynolds and a less vigorous colourist, but he had more elegance of style and a more delicate and sympathetic touch, and he could manage exquisitely modulated effects of silvery colour with inimitable refinement. He was, too, a master of composition, and in his best pictures the arrangement of the leading lines and the distribution of the main masses show the subtlety and accuracy of his perception. Among the many examples of his achievement which remain to us there are few which do not possess emphatically the charm of ordered balance and the dignity which comes only from careful adjustment of the various parts of a picture. This particular painting, “Perdita,” is one of the best that could be selected to illustrate the greater qualities of his art. The vitality and character of the face, the grace of the figure, the easy naturalness of the pose, and the unaffected simplicity of the placing of the subject in right relation to its surroundings make the result especially worthy of attention. Its very undemonstrativeness emphasises its mastery.



“ADMIRAL PULIDO PAREJA,”

From the painting in the NATIONAL GALLERY,

By VELASQUEZ.

It is hardly an exaggeration to call Velasquez the greatest master of technical practice that the world has ever seen. He had neither the rough mastery of brushwork which distinguished Rembrandt in his later years, the sumptuous colour feeling of Titian, nor the elegance of Van Dyck; but even these splendid artists did not surpass him in all-round capacity. He painted with marvellous understanding of all the details which go to the making of a really great picture. His colour, subdued and reticent, was always exquisitely harmonious, his design was perfectly balanced and correct, his brushwork absolutely certain and expressive; and he had an infallible judgment of character. The amazing vitality of his portraits, which look like living beings rather than paintings on canvas, bears evidence to the acuteness of his insight and to the skill with which he could set down everything that would help to perfect the record of his observations. The “Admiral Pulido Pareja” is conspicuous among the best examples of his art which are to be found in this country for possessing in the highest degree this living aspect. There is in it no softening of the imperious and dogged resolution that appears in the rugged face, no attempt to give inappropriate graces to the sturdy and firmly knit figure. He stands, a personification of the warlike spirit which made Spain in past centuries a terror to the world, and he sums up in himself all the determination and energy of the national character. He is a true Spaniard painted by a fellow-countryman who understood him thoroughly.



"THE DOGE,"

From the painting in the NATIONAL GALLERY,

By JOHN BELLINI.

Some curious comparisons can be made between such a fluent and easy craftsman as Velasquez and such a precise and careful manipulator as John Bellini. Both were close students of nature and absolutely in earnest in their desire to use their knowledge with proper discretion. They represented very different schools, Bellini the fifteenth century Italians with their delicacy of conception and laboriousness of method, Velasquez the sixteenth century Spaniards with their love of forcible assertion and strong statement of effects of tone. Each of them has left a conspicuous mark upon art history, and is honoured as a master. This portrait of "The Doge," chosen to represent John Bellini's practice as a painter, is extremely significant in its peculiarly individual qualities. The minute and attentive study which the artist has lavished on his subject is revealed in the vivid reality of the thoughtful and yet keenly practical face. "The Doge" is no mere dreamer but a man of action, an observer of the ways of the world, and by instinct and habit fitted to lead and influence the people about him. His expression is gentle and kindly but there is in the inscrutable eyes and the firm finely-cut mouth evidence of very decisive strength of will. The artist has read deeply into the mind of his sitter and has analysed him with deliberate intention.



"THE VALLEY OF THE LLUGWY,"

From the painting in the Tate Gallery.

By B. W. LEADER, R.A.

There are not many modern artists who can be said to rival Mr. Leader in popularity. He has displayed in his work during his long career an unusual number of qualities which appeal very strongly to the mass of art lovers. His wonderful appreciation of the essentials of a suitable subject, his taste in arranging the component parts of a picture, his preference for bright and pleasing colour, and his clever directness of brushwork are just what most people admire. These characteristics are not often found in such well balanced combination as they are in Mr. Leader's art, but they are so apparent in nearly everything he produces that there is no difficulty in finding a reason for the regard in which he is generally held. The subjects that he chooses are especially attractive, delightful bits of romantic or pastoral scenery seen in brilliant daylight or in the glow of sunset. They are conventionalised, perhaps; but the convention he adopts is invariably one that makes for more than ordinary beauty of aspect and charm of treatment. "The Valley of the Llugwy" is one of his most typical studies of dainty landscape. It is finely constructed and sympathetically handled; and it is notably free from any discordant touch which might diminish its persuasiveness of appeal to the thoughtful observer. It represents him worthily in the National Gallery of British Art. Mr. Leader, who is the son of a distinguished engineer, has been a member of the Royal Academy for nearly twenty years; he was elected an Associate in 1883, and an Academician in 1898.

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"VENUS AND ANCHISES,"

From the Painting in the WALKER GALLERY, Liverpool,

By SIR W. B. RICHMOND, K.C.B., R.A.

With excellent judgment Sir W. B. Richmond, in dealing with this fanciful and imaginative subject, has chosen a purely fantastic mode of treatment. The picture is in the best sense of the term a decorative design, a composition in which the arrangement of lines and the placing of accessory details have been most carefully considered. At the same time the artist, in his desire to make the most of the decorative possibilities of his subject, has not disregarded its dramatic suggestions. He has missed neither the poetry nor the picturesqueness of the classic myth; rather has he found in it material for a pictorial epic full of delicate imagery and pretty fancies. The figure of the goddess, round whose feet bright flowers spring up as she passes by attended by her doves and guarded by great beasts of prey, is dignified and gracious and yet exquisitely attractive in its dainty femininity. Her dazzling presence lights up with more than earthly radiance the dark mountain slopes where she comes to meet the mortal chosen as her lover, and all nature greets her with a smile. The subject is one that suits well Sir W. B. Richmond's scholarly method. It has given him chances which he has known well how to turn to the best account, and it has helped him to display effectively both his intellectual insight and his executive capacity. As an example of the lighter side of his art the picture has an important place among the chief things that he has accomplished; it embodies many of his finest qualities.



"ON STRIKE,"

From the Painting in the DIPLOMA GALLERY, BURLINGTON HOUSE,

By HUBERT VON HERKOMER, R.A.

In the great majority of the subject pictures painted by Professor von Herkomer there has been evident a desire to represent the pathos of the worker's life, and to deal with what may be called the idylls of poverty. Many of them are studies of old age, of the evenings of lives spent in continuous and strenuous toil which has brought the right to a brief period of rest. "On Strike" does not, however, belong to this class. It is rather of the nature of a commentary on modern economics, and shows the sadder side of one of those many conflicts between capital and labour which may be reckoned as blots upon our social progress. The dramatic aspect of the subject is very ably brought out by the artist's method of treatment and by his admirable appreciation of subtleties of characterisation. The figure of the wage-earner, doggedly determined to fight for his rights at whatever cost of suffering to himself and those dependent on him, the tearful woman who seems to plead with her husband on behalf of herself and the children upon whom fall the worst consequences of the position of affairs, the baby half-conscious of some trouble affecting its parents, and the older child, wondering and frightened, make a group full of intensity and yet free from either exaggeration or namby-pamby sentiment. The whole picture is sincere and convinced, and tells its homely story by legitimate means. It is strong without being brutal, and in its pathos there is no morbid touch.

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**“THE VALLEY OF THE NENE,
NORTHAMPTONSHIRE,”**

From the Painting in the CITY GALLERY OF VENICE,

By ALFRED EAST, A.R.A.

Landscape painters can be divided into two classes, those who study merely the obvious facts of nature, and those who find in her elusive and half-veiled charms endless suggestions for poetic fancies. It is to this latter class that Mr. East belongs. His pictures are always, in the best sense of the word, compositions, decorative arrangements thoughtfully imagined and sensitively painted. They are designed with much consideration for elegance of line, and show a plain preference for style in all the details of their treatment. Simple realism, which aims at recording a pretty scene on canvas with a sort of photographic accuracy, does not satisfy him; there must be some deeper motive underlying all his work, some attempt to express his own dreams about nature and his own insight into her peculiar fascinations. In “The Valley of the Nene” the admirably selected subject has been used as a basis upon which to build a pictorial poem that is stately and yet full of dainty feeling, perfect in its rhythmical quality and yet spontaneous and unaffected in manner. At first sight the picture seems to be a faithful rendering of something actually observed bit by bit and detail by detail; only when it is examined closely and analysed does the consummate art with which it has been constructed become apparent. In this lies the special aptitude of the painter. He has the power of concealing the labour by which he perfects his designs, and of veiling with something of nature’s mystery the methods by which he attains success.

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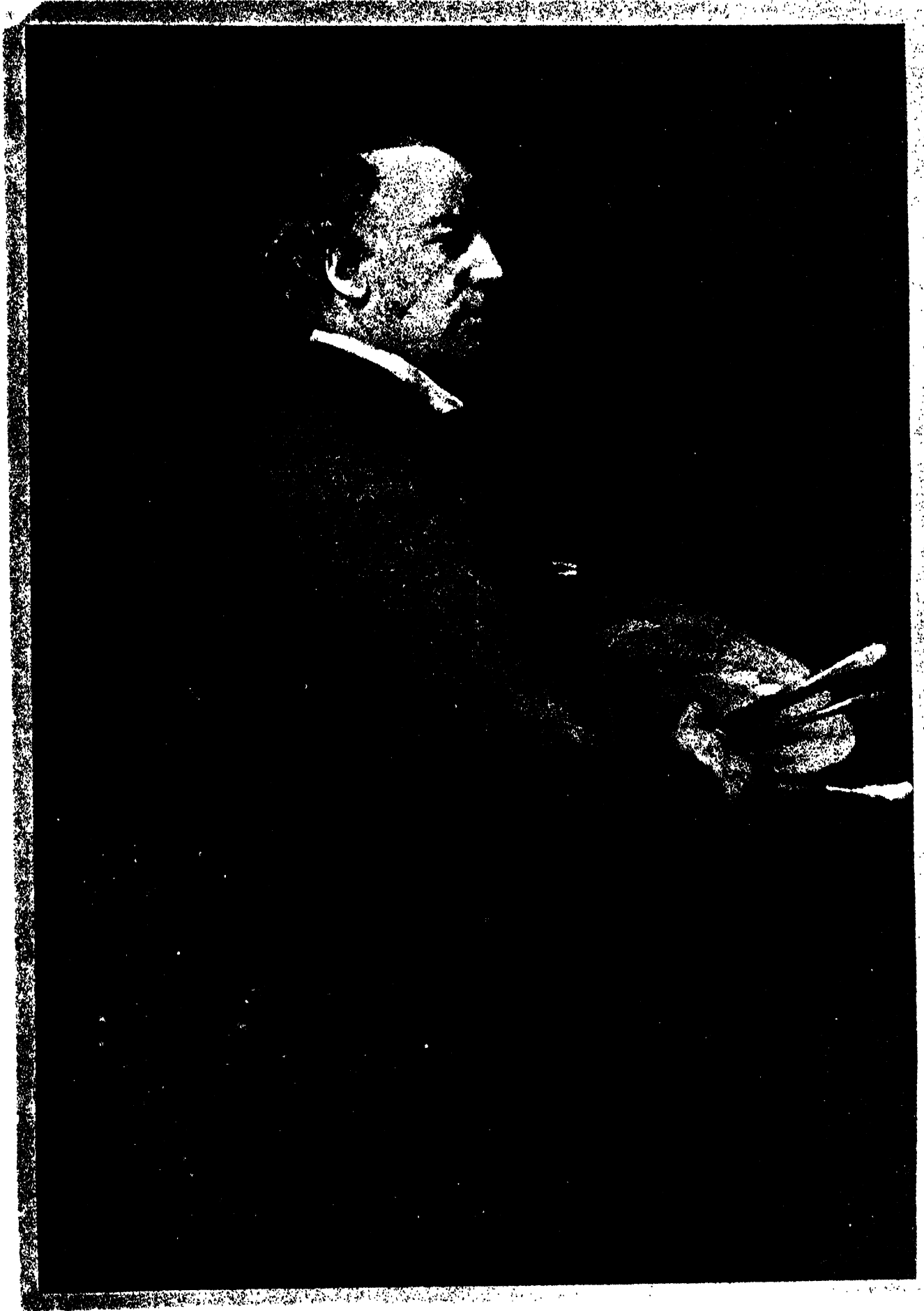


“SIR JOHN MILLAIS, BART., P.R.A.,”

From the *Painting* in the DIPLOMA GALLERY, BURLINGTON HOUSE,

By FRANK HOLL, R.A.

It is said that Sir John Millais' comment on Frank Holl's portrait of him was: "I know I look a bit of a farmer; but then I am also a bit of a poet. And Holl has made me all **farmer** and no poet." But if the picture is deficient in the touch of spirituality needed to make intelligible the intellectual qualities of the great English painter, it is certainly very happy in its suggestion of his robust and masculine characteristics. The vigour of the man, his magnificent vitality and physical energy, and his wholesome freshness of mind and body, are realised truly enough in Holl's presentment of him. The person he represents is just the sturdy and dogged fighter who could live cheerfully through the opposition and misrepresentation by which the efforts of the Pre-Raphaelite Brotherhood were hampered, and could rise in spite of it all to the greatest heights of popularity and to acceptance as an acknowledged master among British artists. Beyond doubt it was this aspect of Millais that impressed Holl most, and gave a particular character and atmosphere to this portrait. He felt the power of such a nature, perhaps too vividly, and was impelled by the strength of his own conviction to exaggerate the militant side of his sitter. Millais took a very different view in the picture of himself which he painted for the Uffizi Gallery. He believed firmly in his poetic endowment, and so he made himself not the robust person that Holl saw, but a sensitive dreamer, a thinker rather than a man of action. The true portrait of him would be somewhere between these two.

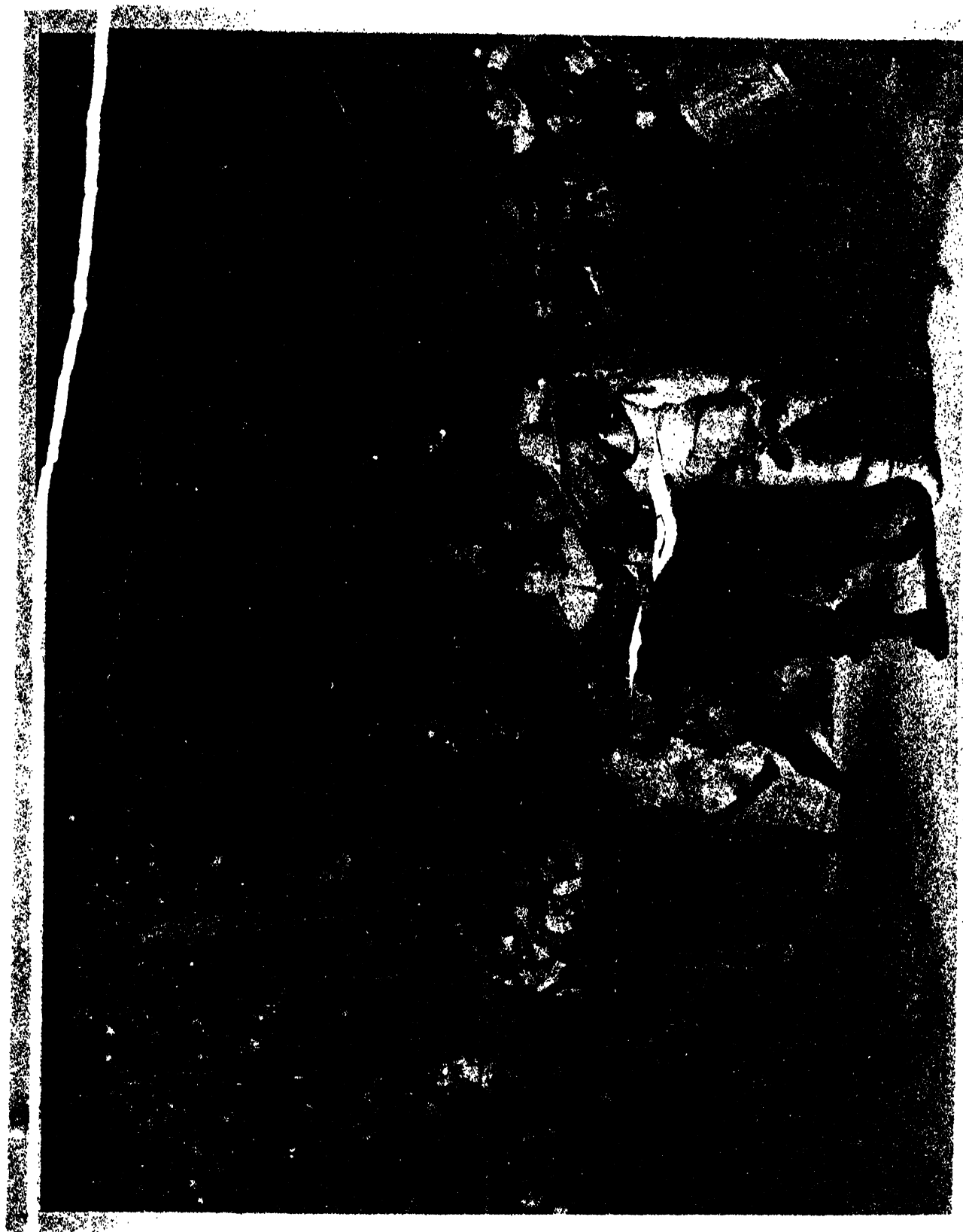


“THE NIGHT WATCH,”

FROM THE FOUNTAIN OF AMSTERDAM

BY REMBRANDT.

The correct title of this picture, one of the largest and most important that the artist ever produced, is “The Sortie of the Company of Francis Banning Cocq.” The name under which it is most widely known seems to have been assigned to it in the mistaken idea that Rembrandt intended to represent an effect of artificial light. For this misapprehension there was for a long while some justification, as the painting had become so darkened by dirt and neglect that it seemed far more like a night scene than a daylight subject. But a few years ago careful cleaning gave a very different aspect to the work, and revealed subtleties of light and shade gradation which had not before been suspected. As a composition it surpasses in most respects all the other pictures of the master; it may indeed be said to mark the highest point ever reached by any member of the Dutch school. Its strength, vitality, and freshness of manner, its direct and expressive unconventionality, and its splendidly intelligent realism are evident to every student of great artistic effort; and by its rare combination of the most admirable qualities which are attainable in pictorial art it takes among the masterpieces of the world a place that can never be questioned. It was finished in 1642, when Rembrandt was not more than thirty-six years old. At the time of its production it is said to have been but little appreciated.



“HOPE,”

From the Painting in the TATE GALLERY,

By G. F. WATTS, R.A.

Among the many famous allegorical pictures which Mr. G. F. Watts has painted, his “Hope” must always be reckoned as one of the most delicately imagined and completely carried out. It has exceptional qualities of poetry and pathos; and it is notably free from weak sentimentality or involved suggestion. The figure of Hope, youthful and fragile, seated with bowed head and blinded eyes upon a globe that typifies the world, is not that of a being able to defy fate or to strive robustly against adverse influences. She is but a slender and gentle creature, too tender almost to help mankind in their life-long struggle, and yet too trusting to yield to despair. The harp she holds is broken, and but one string remains to remind her of the full harmonies which she once enjoyed; but from this one string she can still draw faint sounds, and in these she finds consolation and hope for the future. There is, perhaps, in the picture a hint of the vanity of human aspirations, something that makes it a gentle satire as well as an allegory, but the lesson taught is a wholesome one and unspoiled by any touch of morbidity. Technically the whole work is to be accepted as representing the highest development of the artist’s powers; he has done things more ambitious and more imposing, but he has in nothing else shown such masterly reserve or so sympathetic an understanding of his artistic responsibilities.



"THE MIRROR OF VENUS,"

From the penning by SIR EDWARD BURNE-JONES.

One of the most interesting incidents in the history of modern art is the rise of Sir Edward Burne-Jones to a position of absolute and unquestioned leadership among the chiefs of the British School. An artist of such unusual individuality and unaccustomed methods does not often become a popular favourite. The ordinary art lovers find it difficult to understand his purely personal way of looking at nature, and the depth of symbolical suggestion with which he clothes his ideas; and generally this difficulty causes him to be neglected as a dreamer too impracticable to be accepted quite seriously. But though at first many people took up this attitude with regard to Sir Edward, in a comparatively short time he had won his way into the confidence of the public, and had secured a following such as few artists can boast of during their lifetime. The reason for this is probably to be found in the persuasiveness of his sense of beauty, which was such as to gain over even the most hardened and matter-of-fact members of modern society. As an illustration of this striving for beauty of type and arrangement, his "Mirror of Venus" could scarcely be surpassed. It has not the force, perhaps, of his "Laus Veneris," nor the sumptuous richness of his "King Cophetua and the Beggar Maid," but it has instead an exquisite delicacy of feeling and a fastidious refinement of manner which set it apart from all other examples of contemporary imaginative design, and give it a right to be considered the most perfect of all the artist's achievements.



“CIRCE,”

From the painting by BRITON RIVIERE, R.A.

As an example of the way in which a clever and imaginative artist can treat a fantastic subject without making it incredible, Mr. Briton Riviere's "Circe" is exceptionally interesting. The temptation to deal extravagantly with such a motive as the turning of the followers of Ulysses into swine by the arts of the enchantress Circe, would be to many men quite irresistible. There is in pictorial material of this order so much opportunity for the display of curious fancies, so much chance for the assertion of an ingenious view about technical obligations, that the painter who has any tendency towards eccentricity is likely to run riot, and to aim in his illustration of a fanciful myth at not wholly permissible effects. He is often too ready to add unnecessary symbolism, and is apt to lose the point of his story by overlaying it with an excess of detail. But Mr. Riviere has made his picture studiously simple and quiet in manner. His enchantress is not an abnormal creature set in uncanny surroundings; the pigs which grovel before her are not semi-human animals combining incongruously the characteristics of men and four-footed beasts; the whole thing is perfectly credible and real in aspect. This very absence of any attempt to emphasise the fantastic side of the story gives a greater strength and persuasiveness to the work. It all seems so natural and correct that no one feels in the least inclined to question its probability.

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“ THE DRINKING PLACE,”

from the pen and by STANHOPE A. FORBES, A.R.A.

In that considerable group of young English artists, who have laid the foundation of their very thorough and complete knowledge of art practice by prolonged study in French studios, Mr. Stanhope Forbes has long enjoyed a prominent position. He has been for several years the presiding genius of what is known as the Newlyn School, that gathering of young painters which takes its name from the Cornish fishing village chosen by them as their headquarters. In this comparatively remote place, far away from the stir and bustle of any large town, he has worked steadily, producing in rapid succession a number of large and ambitious canvases which illustrate faithfully episodes in the life of the Cornish fisher-folk and peasantry. The majority of his pictures represent sea and coast subjects, incidents which he has noted when afloat or when wandering about the quays and streets of the picturesque little port. But occasionally he has found admirable matter for his paintings in the inland districts round about Newlyn, in the hills and valleys where there is nothing to suggest the nearness of the sea. To this branch of his work belongs “The Drinking Place,” a pastoral note treated strongly and decisively and yet with tender sympathy for the charm of pure and unsophisticated nature.

By kind permission of Mr. Forbes.



"THE EXPULSION OF ADAM AND EVE,"

FROM THE PAINTING BY THE WALKER ART GALLERY, LIVERPOOL,

BY A. T. NOWELL.

The painter who commits himself to the execution of an ambitious picture, runs great risks of failure. The more impressive the idea that he chooses for illustration, and the more imposing the subject he wishes to deal with, the greater is the necessity that he should be perfectly equipped for his task, and capable of overcoming judiciously any difficulty that may chance to arise. The ridiculous treads very closely on the heels of the sublime, and it takes little enough to turn the best intentioned expression of a great thought into something that excites the laughter of the crowd. Mr. Nowell, when he set himself to realise such a subject as "The Expulsion of Adam and Eve," was almost courting disaster. The smallest piece of misjudgment, the least error in taste, or the slightest flaw in his equipment of technical knowledge would have sufficed to make all his endeavours unavailing, and to bring upon him all the penalties prescribed for over-vaulting ambition. That his picture excites no hint of ridicule, but can instead be sincerely and earnestly praised as a really worthy achievement in the domain of imaginative art, is the most convincing testimony to his fitness for an extraordinarily exacting undertaking. He has attempted much in this record of the punishment of the first parents of mankind, but he has succeeded in justifying himself beyond all question.

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“JOB,”

FROM THE COLLECTION OF THE LUXEMBOURG GALLERY, PARIS.

By LÉON BONNAT.

Although in its general aspect this picture is strangely grim, forbidding, and uncompromising, it is so astonishingly accomplished and powerful as a rendering of the nude figure, that it deserves a place among the greatest productions of the modern French school. It was exhibited at the Salon in 1880, when the artist was in his forty-seventh year, and may be taken as representing the fullest maturity of his best period. It is splendidly drawn and searchingly studied, full of thoughtful and judicious realism, and free from any grossness or exaggeration. There is a touch of sublimity in the abandonment of the pose, and in the gesture of resignation which expresses the willingness of the sufferer to endure whatever may be laid upon him. A painter of less strenuous capacity might easily, in dealing with such an exacting subject, have overstepped the line between what is and is not allowable, and might have made the result hopelessly unconvincing. But M. Bonnat leaves no doubt concerning his sincerity, and persuades all observers by the strength of his own conviction. He has painted many other Biblical subjects of great importance and memorable quality; but he has also earned a very high reputation by the excellence of his portraits and by the unvarying merit of his modern life compositions.



“LES FOINS,”

FROM THE PAINTING IN THE LUXEMBOURG GALLERY, PARIS,

By BASTIEN LEPAGE.

Of all the artists who have ever attempted to paint the rustic life of France and to represent the peasantry just as they are, none has approached Bastien Lepage in understanding of character or in power to set down exactly and definitely what may be called the hard facts of nature. He attempted no idealisations and did nothing to soften off the almost brutal ugliness of figure and feature which so often results from constant and unintelligent toil. His peasants in “Les Foins,” who are resting for a few moments from their hay-making work, are little better than animals, beasts of burden who day by day tread the same weary round and have no ideas beyond the eating and sleeping necessary to keep them in good condition for the labour that they must undergo. The picture is, perhaps, rather hopeless, an almost despairing commentary on social conditions, but yet it has by the astounding vigour of its statement, and by the artistic genius stamped upon it, a power of fascination which is wanting only too often in far more attractive representations of humanity. It is emphatically the production of a master, a man who, had he lived, would, almost without doubt, have earned a place among the greatest painters in history. Even as it was, though he was only thirty-six when he died in 1884, he had become famous all over the world.



"THE TEMPTATION OF SIR PERCIVAL."

From the painting in the CITY ART GALLERY, LEEDS.

By ARTHUR HACKER, A.R.A.

That artists should regard the old romances about legendary knights and heroes as a practically inexhaustible mine of material for ambitious pictures is by no means a matter for surprise. The subjects which can be chosen from mediæval histories of traditional occurrences are so full of picturesque suggestion, and give such chances to the imaginative man, that they can be regarded as in some respects unique. There are opportunities in them for the lavish use of colour, for the arranging of splendidly costumed figures set against fanciful architectural backgrounds or stretches of exquisite scenery, and for the exercise of unlimited ingenuity in the telling of a dramatic or sympathetic story. There is room, too, for the judicious use of symbolism, and for those countless little touches which reveal the inventiveness of the artist and his sensitiveness to the meaning of the story which he desires to illustrate. In "The Temptation of Sir Percival" Mr. Hacker has chosen the romantic side of the subject, and has avoided its symbolical subtleties. His picture is a robust and real statement of the impression made upon him by an old world romance, and is full of masculine character. It is technically sound and sincere, well drawn and painted, cleverly put together, and unspoiled by any affectations. The manly vigour of the knight whose power to resist temptation comes not from asceticism but from strength of will, is the keynote of the whole composition.

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"GRIEF,"

From the painting in the Wallace Collection.

By JEAN BAPTISTE GREUZE.

This delightful example of Greuze's art will be best appreciated if it is not taken too seriously. The tearful little maiden whom he has chosen as a personification of Grief is rather too obviously pretending a depth of sorrow which she does not really feel to be quite convincing. Her mournful looks suggest childhood's ready use of tears to play upon the feelings of a chance sympathiser rather than the uncontrollable grief that comes from a great affliction; there is in her graceful pose and pretty appealing look something that implies more concern on her part with the effect she can produce upon the observer than her absolute abandonment to the influence of her emotions. She is, in a word, artificial, and a little insincere, as ready to weep at one moment as at another to be petted back into contented smiles. She is young, and has scarcely the capacity for feeling deeply on any subject. But if the artist, by choosing such a type for his "Grief," has not made his picture as convincing as it might have been, he has certainly not failed to show his habitual skill in representing the daintiness and charming freshness of his young model. Like all the paintings of this class which he produced this one is perfectly understood, a delightful study of delicately moulded forms and exquisite in its treatment of a most attractive sitter. But it illustrates rather an April shower than the storm of a serious and absorbing grief.



"THE LADY OF SHALOTT."

From the painting, in the CITY ART GALLERY, LEEDS.

By J. W. WATERHOUSE, R.A.

Poets and painters have always found in the story of the Lady of Shalott a fund of good suggestions for important works, and they have not hesitated to draw steadily upon this fund without any fear of exhausting it. Mr. Waterhouse himself has painted two subjects from this romance, both of them interesting on account of the opportunities they have afforded him of giving free rein to the love of poetry which is a dominant characteristic of his artistic individuality. For this picture he has chosen that moment in the dramatic history when the lady, turning from the mirror in which alone she might watch what was happening in the world without, looked from her window at the knights passing by to Camelot, and brought upon herself all the penalties which had been foreshadowed in the event of her disobedience. The fate she has incurred is not now to be avoided, but unconscious for the moment of the breaking mirror behind her, and of the ruin of the web which she has been weaving on the loom from which she has risen she stands absorbed in what she sees beyond the limits of her room. Mr. Waterhouse's way of dealing with this incident is particularly good. There is no exaggeration of the situation, no hint of theatrical display; the whole thing is quiet, reserved, and scholarly, and yet the note of passion is not to be mistaken. Only a painter with rare power of expression could have painted a canvas that is at the same time so reticent and so convincing in its statement of a fine idea.

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“A YOUNG GIRL.”

From the painting in the LUXEMBOURG GALLERY, PARIS,

By CHARLES CHAPLIN.

The son of an English father and a French mother, Chaplin was born at Andelys in 1825, and was brought up in France. He began his training as an artist at the age of fourteen; and in 1851 he received a medal at the Salon for a portrait of his sister. From that time onwards his career was one of unusual success. He had a capacity for painting youthful beauties which led many critics to call him the modern Greuze, while others found in his fanciful and elegant compositions of prettily drawn figures qualities which entitled him to rank with such masters as Watteau, Boucher, and Fragonard. Certainly he was a painter of much distinction, and well deserved the popularity which he enjoyed for the greater part of his life. Comparatively few of his works have found their way to this country, but those that have been seen here justify beyond question the French estimate of his abilities. His elegance was neither affected nor artificial, but the true expression of an unusual instinct for refinement; and in the effort after daintiness he never lost either his power of draughtsmanship or his freedom of execution. His study of a young girl charms at the very first glance by its perfect naturalness and by its sympathetic understanding of youthful characteristics, and the more closely it is examined the more persuasive is its technical excellence.



“ VIERGE CONSOLATRICE,”

By WILLIAM ADOLPHE BOUGUEREAU.

Few modern exponents of academic painting have equalled M. Bouguereau in thoroughness of accomplishment. He has a very sound knowledge of the refinements of technical practice; he is a correct and learned draughtsman, a finished manipulator, and, if not an inspired colourist, at least one who understands perfectly how colour areas should be composed and arranged so as to make the pictorial pattern agreeable in effect. There is always a certain artificiality in his works, a suggestion of careful and deliberate contrivance which comes from his systematic observation of rules of art. He never provides surprises and never breaks out into unexpected directions; he is habitually self-restrained, equable, and methodical; and he maintains almost without variation the high level of his performance. His “Vierge Consolatrice,” though in subject unlike the generality of his pictures, has all the familiar characteristics of his style. It is a carefully formal composition, studied with minute attention and worked out with scholarly completeness; it is not in the ordinary sense dramatic but it tells its story with sufficient conviction; and though it does not stir up any strong feelings it is intellectually satisfying. As a religious picture it has no want of respect for accepted traditions; it is devout but not fanatical, and sincere without being bigoted; the lesson it has to teach is one that appeals definitely enough to human sympathies, and its sentiment is pure and not spoiled by any taint of sentimentality.



“BLAKE AND VAN TROMP,”

By W. L. WYLLIE, A.R.A.

The skill which Mr. Wyllie has shown for many years in his pictures of shipping and marine subjects has brought him justly an almost universal popularity. He is in the best sense a lover of the sea, and his knowledge of its ways comes from endless experiences afloat. An energetic and practised yachtsman, he can hold his own with professional sea-faring men in any test of nautical proficiency, and he is as much at home in a boat as he is in his own studio ashore. Indeed, a boat is more often than not his working place, for he believes in studying his subjects on the spot, and goes, therefore, to sea to hunt for the material in which he delights. It is for this reason that everything he does is marked by a delightful breezy freshness, and by a sailor-like understanding of marine characteristics. Even when he paints such a picture as his “Blake and Van Tromp,” an imaginary composition rather than a piece of actuality which he has been able to examine and analyse bit by bit, he avoids those conventions by which other sea-painters less experienced than himself have been governed. He makes this record of an historical sea-fight admirably vivid and true. It is full of the stir and turmoil of a great battle, and excellently suggestive in its picturesque disorder; but with all its dramatic vehemence it is still an honest study of nature, and is wholly acceptable on account of the shrewd and careful observation to which it bears witness.



"PORTRAIT OF MY MOTHER,"

By JAMES McNEIL WHISTLER.

This portrait, which many people hold to be the greatest work that Mr. Whistler has ever accomplished, belongs to a period in the artist's life when he was at least as much concerned with the realistic rendering of closely studied facts as with the imaginative treatment of tone and colour effects. It is wanting in none of the mastery which has made his later pictures so admirable, but it has a quality of statuesque repose that does not appear to anything like the same extent in the harmonies and arrangements by which he is best known to-day. There is, however, in its formality neither stiffness nor awkwardness: it is dignified and quietly sincere, and its strength is none the less real because it is not aggressively displayed. Necessarily, in a black-and-white reproduction of a painting which depends for its effect partly upon gentle gradations of very carefully planned colour, and partly upon the minutest subtleties of tone adjustment, some of the meaning of the work must be lost—this is, indeed, inevitable when the productions of a colourist are translated into monochrome—but it is possible in this case to realise much of the artist's intention. His fine composition, with its judicious spacing of masses and perfect balance of lines, remains; his wonderful perception of character and judgment of personality are evident enough; and the delightful instinct for style which has guided him through the whole of his career gives an individual and persuasive charm to every part of the picture.



“ THE YOUNG BULL,”

By PAUL POTTER.

As a picture which depends for its success upon vivid representation of the plain facts of nature, Paul Potter's "Young Bull" well deserves the approval with which it has been viewed by many generations of art lovers. It is an unusually good example of what can be done with apparently commonplace material by an artist who has the technicalities of his profession under proper control, and it shows in a very interesting way how great a part the personality of the painter plays in his work. In its choice of subject this admirable canvas differs but little from scores of others which have been handled by cattle painters of many countries and periods. It makes no novel assertions and illustrates no unexpected incident; it is nothing more than a representation of something which can be seen daily in any rural district. But out of this ordinary material the great Dutch master has evolved what is really an achievement that ranks among the world's masterpieces. The consummate art with which the grouping has been managed, the acute and intelligent observation which has directed the choice of details, the fine decorative balance which has been maintained in the general composition, and the beauty of the technical method which is to be noted in all parts of the picture, all combine to produce a result that is superlatively interesting.



“THE WATERFALL,”

By RUYSDAEL.

The study of water in movement has always been one of engrossing interest to painters. There is something exhilarating and stimulating in the swirling rush of a river foaming among boulders and chafing against the rocky banks which confine it; and there is a fascination in watching the ever-changing play of form and colour in a turmoil of troubled waters lit up by rays of sunlight. The desire to record such a subject upon canvas is nothing new. Modern men have given us many pictures which show how well they appreciate the charm of motives so pleasant in suggestion and so dramatic in their endless variety; but the painters of other times have not overlooked the value of material of this type. Ruysdael's "Waterfall" can be given a pre-eminent place among such canvases. There is wonderful vitality in his treatment of the water hurrying to its leap over the barrier of rocks, and in the way in which he has realised the churned-up masses of foam at the foot of the fall. The truth and delicacy of the picture are as evident as its power; and the manner in which the sentiment of the scene is expressed is altogether admirable. The rugged surrounding, the frowning rocks, the stormy sky, are thoroughly in keeping with the wild vehemence of the river. Nothing is missed which would enhance the significance of the composition as a whole.



"LADY GODIVA,"

By E. BLAIR LEIGHTON.

CREDIT must be given to Mr. Blair Leighton for having found a new way of treating an old subject. The story of Lady Godiva and her ride through Coventry has long been a favourite one with artists because its central incident provides them with an opportunity for painting the nude figure in an effective way and with many chances of putting together picturesque accessories. But in this case the painter has preferred to show not the climax of the drama but one of the earlier stages in its development. He has chosen the moment when Godiva, having made her appeal to her husband on behalf of the people of Coventry, has heard the terms on which her prayer may be granted. The Earl is leaving the chamber, confident that he has imposed a condition which puts the matter under dispute beyond the possibility of further discussion, but the Lady, shocked and perplexed by the rough and scornful suggestion which has been made to her, is already beginning to prepare herself for a self-sacrifice which seems to her to be justified by the sufferings of her people. There is in her face some fear at the ordeal to which she must submit, some hesitation about her power to endure such a test of her courage; but even in her shrinking there is a hint of the womanly sympathy which will carry her through to the end of her task and win the cause to which she is pledged. The sentiment of the picture is irreproachable and its story is told with discretion and good taste.



“LE MATIN,”

BY JULES DUPRE.

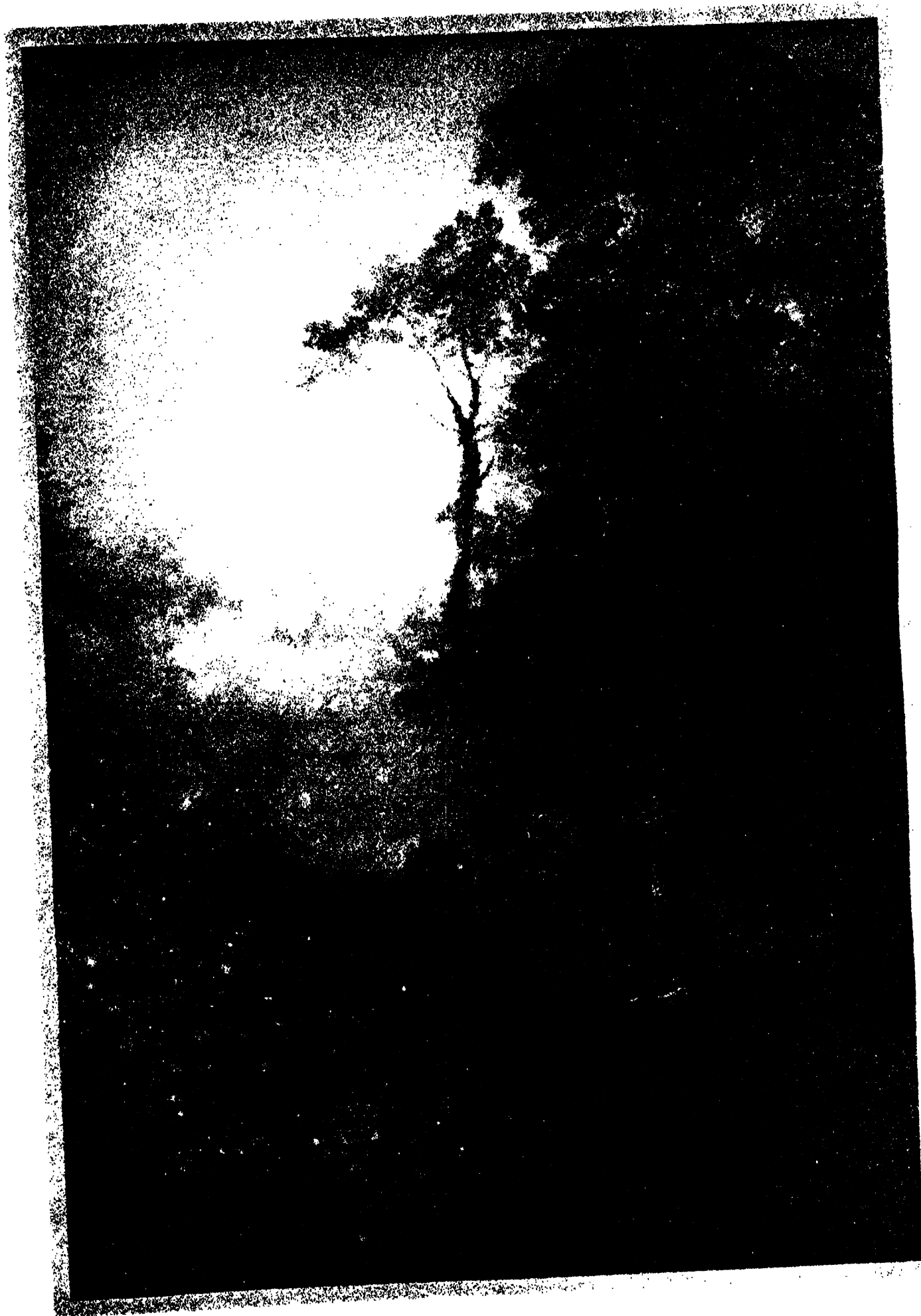
As one of the greatest masters of French landscape painting, Jules Dupr  shares with Rousseau, Corot, Daubigny, and Diaz, the right to a prominent place in the art history of the nineteenth century. He was born at Nantes, in 1812, and in his youth worked in the Sevres china factory, but he soon abandoned this employment to devote himself to the type of art which represented the absorbing passion of his sensitive nature. He matured early, for the two pictures “The Environs of Southampton,” and “Pasture-land in the Limousin,” with which he made his first appearance at the Salon in 1835, were not the experimental productions of a youth but the confident and accomplished works of a deep thinker and practised executant. The masculine strength which was so remarkable in these early works continued to distinguish him throughout his life. He was always the tragedian of the Romantic school, and loved to paint the most forcible and imposing aspects of nature. He revelled in rich colour harmonies, in contrasts of deep tones, in stormy effects and angry weather. Even in such a canvas as “Le Matin” he gives a certain grimness to the quiet of the dawn. There is in it a touch of tragic sadness rather than the joyous suggestion of coming day with its sunlight and warmth, a feeling of the calm that is only the threatening of a storm.



“ LE SOIR,”

By JULES DUPRÉ.

The same love of nature's tragedy which is felt so obviously in “Le Matin” gives to this companion picture “Le Soir,” an almost sinister suggestion. The sky with its hurrying clouds lowers over a stretch of country which, despite its luxuriant overgrowth, seems desolate and deserted. Things grow rank and tall in this marsh, and flourish with a kind of uncanny joy in their strength. They are too unkempt and disordered to charm, too rugged and fierce to attract the lover of rural beauty, and they lack the delicacy and dainty freshness of wholesome growth. There is in their aspect something undisciplined which repels the nature worshipper who craves for pleasant and smiling scenes. But in this wildness and excess of vigour the painter's temperament is very clearly to be perceived. Only a man working with an absolute conviction and with perfect reliance upon his own view could so stamp his pictures with an unmistakable individuality. No artificial devices or efforts to produce unusual results would give a character so consistent; it could come from nothing else but the action of a mind peculiarly constituted and impressed by exceptional sentiments. This atmosphere of real originality, however, is one of the most persuasive features of Dupré's art, and it accounts in some measure for the greatness of his reputation.



“ SOUVENIRS,”

BY CHARLES CHAPLIN.

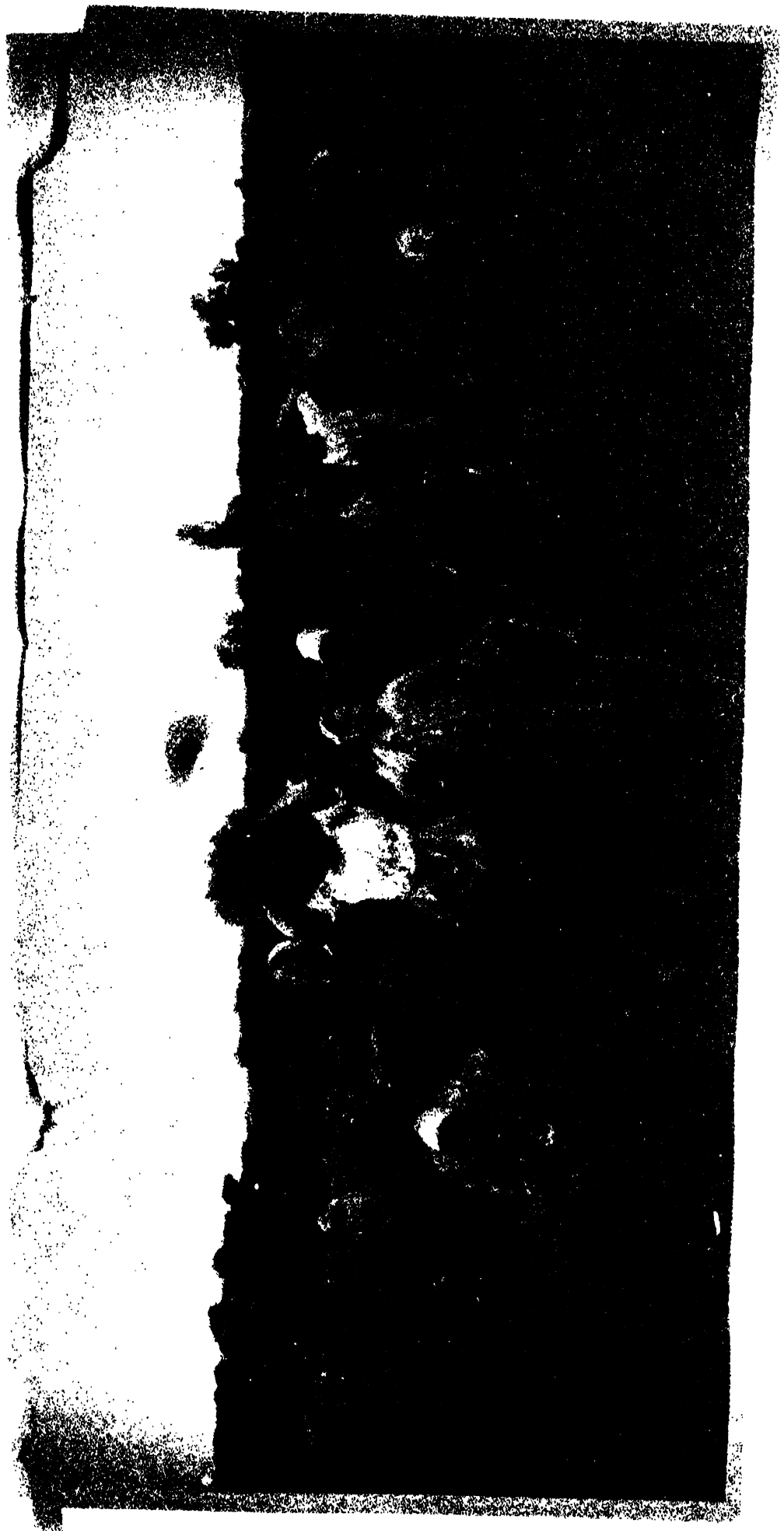
The similarity of sentiment which links Chaplin's work with that of Greuze is very apparent in this particular picture. It has all Greuze's love of youthful beauty, his sensuousness, his touches of playful suggestiveness, and even his trick of setting off nude flesh by the juxtaposition with it of light and dark draperies. It has, too, his subtle ease of drawing and his free mastery of brushwork. There is a more modern style of technique in Chaplin's pictures, and he was accustomed to idealise his sitters less than his predecessor did; but otherwise the parallel is complete enough. It must, however, be admitted that this "Souvenirs" would have done Greuze himself no discredit. It is an admirably accomplished production, the work of a consummate draughtsman and a rarely skilful painter; and in its delicacy of modelling it is extraordinarily successful. The problem which the picture presented to the artist was one from which many a man of great experience might well have shrunk; but the difficulties seem only to have helped Chaplain to greater success. It is as a piece of flesh painting that this work must chiefly be judged, and as a study of fair, luminous flesh, broadly lighted, and undarkened by shadows or even deep half tones, it is splendidly able.



“ LES GLANEUSES,”

By JULES BRETON.

The place that Jules Breton holds among the famous painters of poetic pastorals has been earned by many years of consistent devotion to a great artistic principle. He is to be counted as one of the chiefs of the romantic school, and as a leader in a band of earnest men who have found suggestions for great imaginative designs in rustic life. He is not as monumental as J. F. Millet, nor as uncompromising as Bastien Lepage; he is rather to be compared with men like George Mason and Fred. Walker, who have used pastoral motives with grace and delicacy, and yet without lapsing into the fault of over-idealisation. In “Les Glaneuses,” the point that is most insisted upon is the picturesqueness of field labour, its charm of general aspect when the smaller details which mark the rougher side of the toiler’s existence are glossed over and hidden by a veil of simple poetry. His gleaners are not brutalised by their work, nor discontented at the position which they occupy in the scheme of nature; they are frankly and definitely in keeping with their surroundings, and play their parts in the drama of life without questioning its rights or wrongs. As a technical exercise the picture is wholly admirable; strong, dignified and serious, finely designed and effectively carried out. It is the work of a man who is, at the same time, a sound thinker and a splendid executant.



“THE KNIGHT ERRANT,”

By Sir J. E. MILLAIS, P.R.A.

This picture is particularly important in the record of the life work of Sir John Millais, for it is quite the most ambitious of his few attempts to paint the nude or the semi-nude figure. It was finished in 1870, the same year that saw the production of “Chill October” and “The Boyhood of Raleigh,” and belongs, therefore, to his best middle period after he had thrown off the limitations of Pre-Raphaelitism and had expanded into that masterly directness of technical method by which all his later works were distinguished. As an exercise in fine draughtsmanship and expressive brushwork it is well worthy of attention. It resembles in its sumptuousness of style and breadth of manner the work of one of the Venetian masters, but it has, as well, the sturdy freedom from all sorts of affectations which was the invariable characteristic of everything that Millais painted. The subject is not in the ordinary sense illustrative, for it is taken from no particular story or romance. The incident, a girl, who has been stripped and bound to a tree by robbers, being saved by a wandering knight, is a common one in all mediæval legends; and the artist has chosen it as a motive for his work without reference to any special period or locality. He has treated it cleanly and decisively, without any unnecessary sentiment, and with a touch of sincere poetry that makes it legitimately attractive to all lovers of pleasant fancy.

"LOVE AND LIFE,"

By G. F. WATTS, R.A.

In the long series of allegories which Mr. Watts has painted, there are few which surpass his "Love and Life" in beauty of sentiment and delicacy of expression. It is one of his most thoughtful conceptions, exquisitely imagined and full of poetic fancy; and it is in composition and execution an admirable piece of pictorial production. The story that the picture has to tell is set forth with perfectly intelligible symbolism. Life, typified by a fragile female figure, stumbles wearily up a steep and rugged path, and would, it seems, faint by the way were not Love beside her to hold out a helping hand and to comfort her in her pilgrimage. She looks too tender and weak to struggle against the difficulties by which she is beset, and her slender frame droops under a strain that is scarcely endurable. But Love shelters her with his wings and guides gently her faltering steps. He watches over and encourages her, lifts her over the rough places in her road, and by his protecting presence gives her heart to strive bravely to the end. His strength and confidence save her from despair; and with the inspiration of his sympathy comes the renewal of her failing energies. The contrast between the two figures, as the artist has represented them, is thoroughly effective, and yet there is in the picture no theatrical note to spoil its purity of manner or to diminish the poetic grandeur of its treatment. The whole thing is emphatically the work of a man who is dominated by a great idea.

**"MADONNA AND CHILD ENTHRONED—
St. LIBERALE AND St. FRANCIS,**

From the painting in the DUOMO CATHEDRAL, CASTELFRANCO,

By GIORGIONE.

A pupil of Giovanni Bellini, Giorgio Barbarelli, known best as Giorgione, made himself famous at the end of the fifteenth century as one of the greatest artists of the Venetian school. He was a magnificent colourist, and a master of fluent brush-work; and did much to establish the noble tradition which has made the work of the Venetians memorable for ever in the history of art. He avoided that excessive preciseness of touch which gave to the paintings of his predecessors a severity of manner that was often unpleasant, and he prepared the way for the freer and more responsive method which was developed so successfully by his successors. It was from Giorgione that Titian derived the fundamental principles of his practice, for it was in his pictures that he, the greatest of all the Venetians, found the suggestions which were needed to help him in his own practice; and, though he improved on Giorgione's technicalities at least as much as Giorgione had on those of Bellini, he was at the outset of his career counted frankly among his followers. What were the chief characteristics of Giorgione's art can be fairly judged from this "Madonna." The beauty of colour of the original picture cannot, of course, be suggested; but the quaint mixture of formality and freedom in the composition, the sensitive and delicate drawing, and the delightful instinct for combining picturesque accessories—the chief essentials of his style as a designer—can be thoroughly appreciated.



“A SPANISH WOMAN,”

From the painting in the NATIONAL GALLERY, LONDON.

By FRANCISCO JOSÉ DE GOYA.

To Goya may be given the credit of having brought down to comparatively modern times the best traditions of the Spanish school. Born in 1746, at Fuendetodos, in Aragon, he lived well into the nineteenth century, and died at Bordeaux, at the age of eighty-two. Though scarcely comparable with the greater Spanish masters like Velasquez, or Murillo, he had sufficient of their robust technical ability to entitle him to a prominent place among their worthiest successors. His pictures are remarkable for their freedom of handling, their power of characterisation, and their unconventionality of treatment, rather than for grace of design or elegance of arrangement. The “Spanish Woman” is perhaps one of the best available examples of his achievement. It is admirably drawn and strongly painted, big in style, and masculine in method. It shows no attempt to soften off or idealise the essential features of a national type, but at the same time it is free from eccentricity or exaggeration. The face, with its full, almost coarse, features, and somewhat animal character, is plainly a faithful portrait, and there is in the alert pose of the head a hint of vivacity that is quite in keeping with the Southern temperament. The way in which the accessory details are painted is thoroughly masterly; the brushwork is broad and direct, and hits exactly the right mean between demonstrativeness and close precision.



“THE GOLDEN VALLEY,”

From the painting in the LEEDS GALLERY,

By **ALFRED EAST, A.R.A.**

A special word of praise is due to the manner in which **Mr. East** has in this picture combined wholesome and unaffected naturalism with romantic fancy of a very pleasant type. He has taken as his motive a characteristic piece of English scenery, quiet, rich, and delightfully fresh in its smiling beauty; and he has handled it with the most absolute understanding of its inherent charm. There is in his painting no attempt to graft the tricks of the classic landscape upon an unaffectedly rural subject, and there is no spoiling of the loveliness of a delightful pastoral by dressing it up in traditional elegances. The romance he has aimed at is of a sort that all lovers of nature can heartily appreciate. It depends not upon an ingenious use of theatrical devices, nor upon the combination of effective stage properties, but upon a sincere rendering of what is most restful and attractive in the calm of those districts of England which remain unaffected by the nearness of bustling and busy towns. Yet his picture is in the best sense a fine decorative study, soundly designed and thoughtfully planned throughout. The arrangement of the lines of the composition, the judicious balancing of masses, and the exact placing of the accessories which fill up and complete the design, can be praised sincerely because of the shrewd knowledge of artistic principles to which they bear evidence.

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“AUTUMN FLOODS,”

From the painting in the NATIONAL GALLERY, AUCKLAND, NEW ZEALAND,

By E. A. WATERLOW, A.R.A., P.R.W.S.

It has always been Mr. Waterlow's habit to choose for representation those aspects of nature which give him chances of showing to advantage his capacity for graceful composition and his love of tender and delicate colour. His pictures are usually distinguished by a certain gaiety which, while it avoids empty prettiness, is very attractive to everyone who enjoys the pleasanter characteristics of rural scenery. That it is the artist's mission to create agreeable impressions, rather than to shock or surprise, is clearly one of his strongest convictions; and whatever the motive he selects he treats it habitually in such a manner that it becomes full of fascinating elegance and delightfully suggestive in its quiet refinement. His “Autumn Floods” is a very good example of his artistic method. The grimmer side of the subject, its tragic possibilities, and its capacity for rough and rugged expression are not insisted upon; instead, it is made the medium for the statement of his belief in the value of tender sentiment and gentle repose. The floods in his picture have come with no terrifying suddenness, and with no furious rush to destroy everything that lies in their path. Slowly and quietly they have crept over the valleys, and swelled by gentle rains have filled the low-lands with a lake-like sheet of water. They add a new charm to a dainty landscape, and give it a fresh feature of infinite attractiveness.

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“LA JEUNESSE ET L'AMOUR.”

From the painting in the LUXEMBOURG, PARIS.

By W. A. BOUGUEREAU.

The most obvious merit of M. Bouguereau's pictorial allegory of Youth and Love is its easy unconsciousness. There is in the picture no straining after elaborate symbolism, and nothing which can be called exaggeration of sentiment; it has a certain graceful simplicity that makes it pleasing as an example of fanciful art. That it is artificial in its treatment and studied in manner cannot be denied; in these respects it is like everything else that the artist has painted. But its artificiality is not carried to impossible lengths, and its study plainly shows the earnest striving to reach technical perfections, which is the mark of the worker who is occupied with high ideals of practice. Academic art could scarcely go further in the direction of absolute exactness in draughtsmanship or of learned adjustment of curves and contours. Not many men can design a nude figure so correctly, or paint it with such fastidious refinement of style; and fewer still can manage so deftly subtle variations of flowing line. Though work of this order has not the dramatic strength of the more rugged and unrestrained productions of the painter who has less respect for rules and precedents, it is persuasive by its elegance, and can be generally enjoyed because of the love of scholarly accomplishment which it reveals in every part.

"EGO ET REX MEUS,"

From the painting, in the CITY ART GALLERY, GUILDHALL,

By SIR JOHN GILBERT, R.A.

As a painter of sumptuous compositions, full of broadly treated detail and rich deep-toned colour, Sir John Gilbert was almost worthy of comparison with many of the greater old masters. He had a wonderful inventive faculty and a rare power of design, which enabled him to produce an astonishing number of pictures of the greatest possible interest. His favourite subjects were romantic scenes from mediæval life, in which the chief parts were played by men in armour, and by women in the gay costumes of the olden times; but he often chose motives from history, and painted them with an immense amount of dramatic force. To this latter class belongs his "Ego et Rex Meus," a vivid realisation of an incident which may well have happened in the days of "bluff King Hal." The records of the reign of Henry VIII. are full of references to the relations, first intimate, and afterwards bitterly antagonistic, which existed between the King and Cardinal Wolsey, and we are told much about the circumstances under which the Cardinal, long the trusted adviser of the king, fell from favour and became broken in fortune and reputation. The artist here has chosen to represent him at the moment when he pretended to be the equal of his royal master, and as an imperious and dignified figure claiming deference even from his sovereign.



“ PEONIES,”

From the Painting in the WALKER ART GALLERY, Liverpool.

By C. E. PERUGINI.

If, as many people hold, the true mission of art is to please, such work as Mr. Perugini's deserves to be highly estimated. He has always kept in view a definite intention to avoid whatever is commonplace and ordinary in manner, and to select subjects which give opportunities for the expression of a fastidious sense of beauty. The nature that he prefers approaches as nearly as possible to ideal perfection: it is faultless in its delicate serenity, and it has the rarest charms of æsthetic character. To reach the end that seems to him worth striving after he has necessarily to sacrifice some of the realities of everyday life, and to soften off angularities which are often indications of distinctive characteristics in the human subject. But what he loses by this indifference to individual peculiarities he fully makes up for by developing the highest beauties of natural types. His “Peonies” is a very good instance of his methods. It is pretty, but without any trace of triviality, dainty and yet strong in artistic method; and it is carried to the extreme of detailed finish without seeming over-elaborate or artificial in style. The faultless delicacy of the face of the girl who holds the bowl of flowers is not insipid, because the artist has arrived at his result by sound and thoughtful devices of execution and by the exercise of rare selective taste. He has not tried to create something which never could have existed, but has recognised Nature's intentions and has made the most of them.

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“AN IDYL,”

FROM THE EXHIBITION IN THE WALKER ART GALLERY, LIVERPOOL.

By MAURICE GRIEFFENHAGEN.

Like so many of the younger artists of the present day Mr. Grieffenhagen has gained the attention of the public by showing himself to be skilled in more than one form of expression. He is an illustrator full of inventiveness and technical ability, a sound and intelligent portraitist, and an accomplished painter of pictures which are always remarkable for their romantic imagination and their marked individuality of method. He is, too, a robust and effective colourist with a love of deep-toned harmonies and rich combinations. His “Idyl” is, perhaps, one of the best illustrations of his pictorial work which could be selected to show the nature of his imagination and the character of his execution. It has vigour and largeness of design, and notable breadth of feeling; it is agreeably wholesome in its passion, and deals in a delightfully frank manner with human emotions. The actors in the painted drama are unaffectedly children of Nature, not creatures of convention attitudinising picturesquely with an eye to the impression they are likely to make upon the spectator. They are as free and unconcerned as Nature herself, and share her easy unconsciousness. They seem part of the wild and romantic landscape in which they are placed, and they assort admirably with their surroundings.

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“THE FRUGAL MEAL,”

FROM THE PAINTING IN THE ART GALLERY, GLASGOW.

BY JOSEF ISRAELS.

There runs through all the work of Josef Israels a vein of tender and quiet sentiment which gives to his pictures a particularly personal quality. His subjects are chosen almost entirely from the peasant life of his native land. He finds them in the cottages of the workers and the huts of the fisher-folk, among the sand-dunes, and along the wind-swept coasts of Holland where the people wage a never-ceasing war with the forces of Nature. As a consequence, there is in almost everything he does a plain hint of the tragedy of human existence when subject to the stress of daily and hourly toil, and hampered by the constant necessity of earning the wherewithal to keep body and soul together. What impresses him, perhaps most of all, is the pathos of worn and wearied old age, when the worker's strength is no longer sufficient for his task, and when his failing vitality warns him that the end of his life-long struggle is at hand. In “The Frugal Meal,” however, the artist has represented a scene in which the note of tragedy is not too strongly felt. The charm of the composition is in its atmosphere of quiet domesticity and in the content of the actors in the little drama. The man and wife who share the humble repast are still young enough to face the world with confidence in their power to fight their way and to provide themselves and their children with the modest comforts that they need. They are not concerned with what the future may bring: the present suffices.

By permission of the CORPORATION OF GLASGOW.



“THE PRODIGAL,”

From the Painting in the LOUVRE MUSEUM, Paris.

By DAVID TENIERS.

Some interesting comparisons might be made between the view of Dutch life taken by a modern painter like Israëls and that preferred by such a famous old master as David Teniers. The sympathy with the sufferings and strivings of the human race which distinguishes the living artist is not to be perceived in the art of his predecessor; there is evident instead, in almost everything that Teniers produced, a love of rough gaiety and careless enjoyment of the good things of the moment. He was not, as Israëls is, a thinker anxious to realise in his work a certain moral intention: he chose rather to deal with the superficial side of the life of his own times and to assert his pleasure-loving disposition in the pictures he painted. His subjects were sought in most cases in the taverns and booths where the peasants gathered for uncouth merry-makings, and he delighted in motives which would give him chances of studying the extravagances of the people on festive occasions. In “The Prodigal” there is, it is true, some hint of a moral purpose; but this painting of a young spendthrift carousing at an inn, with what may be presumed to be not too reputable companions, is in this respect different from the generality of his paintings. As a technical exercise it is extremely characteristic; and it is an excellent example of his methods of pictorial arrangement.



“ THE WAVE,”

From the Painting in the LOUVRE MUSEUM, Paris.

By ALEXANDRE CABANEL.

In its odd mixture of abstract fancy and purely realistic expression “The Wave” may be taken as a typical instance of what is popularly supposed to be ideal painting. It has the obvious merits of the academic school to which Cabanel joined himself, both by artistic inclination and technical habit, and it has equally the obvious defects which are inevitable when an attempt is made to treat an imaginative motive solidly and with careful actuality. Its intention is good enough, and as a piece of fanciful invention it is not lacking in interesting qualities of design and decorative sentiment. The idea of the composition is dainty and poetic, and it is worked out with unquestionable elegance. But, as a whole, the picture is to be considered more as an exercise in technicalities than as a convincing illustration of a high regard for the noblest principles of ideal art. It is memorable chiefly for its fine draughtsmanship of the nude figure, for its scholarly understanding of refinements of tone, and for the sense of balance and symmetry which is displayed in the ordering of the lines of the central group. The artist has brought to bear upon the work a great deal of well-trained knowledge of his craft, and has put into it a vast amount of executive learning. That his searching naturalism does not quite fit with the abstract idea that forms his motive is, however, sufficiently apparent.

"A THORN BETWEEN THE ROSES,"

RECENTLY HUNG IN THE MANCHESTER ART GALLERY.

By JAMES SANT, R.A.

For many years Mr. Sant has been counted among the most accomplished painters of attractive feminine types. His portraits, and pictures of pretty women, have gained him a wide circle of admirers, and have earned him an amount of popularity that less fortunate artists may fairly envy. The reasons for his success are not difficult to discover. He has a pleasant way of choosing material that lends itself well to dainty treatment; he has a refined sense of beauty and a true instinct for elegance of arrangement, and in his subject-pictures he gets just the right touch of sentiment without lapsing into triviality or melodrama. He has, too, a well-marked style which makes his works easy to recognise: and he never disconcerts the people who are interested in his work by sudden divergences from his accustomed course. "The Thorn between the Roses" sums up sufficiently well all his most definite characteristics. It has the technical strength that comes from thorough training and sound study: it is delicately felt, and is free from any exaggerations which might diminish its freshness or simplicity; and it is stamped with indisputable evidences of the artist's taste and personal preferences. As a study of the charms of young womanhood it is most persuasive, and it is very ingenious as a piece of light fancy realised wholesomely and with unaffected grace of manner.

By permission of the AUTHORS.

NOTE.· Owing to difficulties of Copyright, the Picture by James Sant, R.A., entitled "A Thorn between two Roses," is substituted by "A Satyr and Nymphs," by W. A. Bouguereau.

“ SATYR AND NYMPHS,”

From the Painting in the HOFFMANN HOUSE, NEW YORK.

By W. A. BOUGUEREAU.

It would not be easy to find a more instructive illustration of M. Bouguereau's artistic convictions and technical methods than is provided by this picture, the “Satyr and Nymphs.” It shows admirably his infallible correctness of draughtmanship, his smooth elegance of design, his capacity for arranging effectively complex composition lines, and his scientific understanding of executive details. In many ways it summarises all the inherent qualities of his art and provides a standard against which all his other paintings can be measured. During his long career he has produced much that is worth remembering, many memorable assertions of his faith in the creed of the academic school, but in this one canvas are gathered together the distinctive features of the whole accomplishment of his life. The mythological subject with its classic fancy and deliberate idealisation, the formal planning of the group of figures, the suggestion of vigorous action which carefully avoids anything like violence, are all characteristic of an artist by whom the artifices of academic painting have always been respected with absolute sincerity. Perhaps the actors in his painted drama are a little too conscious, too much concerned with their own graces to abandon themselves freely to the excitement of a struggle, but this self-consciousness produces such pleasant results that it is easily forgiven.

"THE CAVALIER,"

From the Painting in the WALLACE COLLECTION, HERTFORD HOUSE,

By J. L. E. MEISSONIER.

Perhaps the best definition which could be given of Meissonier is that he was one of the greatest painters of little things whom the world has ever seen. He had the minuteness of the most accomplished of the Dutch masters, with a certain freedom of manner that was entirely French; and he managed to combine these two opposite qualities in an extremely effective fashion. He was, perhaps, at his best in small pictures like "The Cavalier," which required carefully detailed finish rather than largeness of conception or any great contrivance in composition. His more important canvases were apt to be too scattered in effect and more or less lacking in unity, but in his studies of single figures with simple backgrounds he was always extremely able and showed the highest development of his technical skill. He was a learned student of historical costume, and took great pains to secure absolute accuracy in his representation of scenes from the life of other times. He succeeded too, as this picture proves, in making his costume studies look real and natural, and in avoiding that suggestion of the dressed up model which is often unpleasantly apparent in the works of other painters who have produced the same class of art.



"LADY HAMILTON AS A BACCHANTE,"

From the Painting in the NATIONAL GALLERY, LONDON,

By GEORGE ROMNEY.

That Lady Hamilton must have been endowed with an extraordinary amount of fascination and with more than common cleverness is quite evident from her remarkable career. Despite what might fairly have been considered the disadvantages of lowly birth, and a not too reputable early life, she was able to captivate by her mental gifts and facial beauty some of the most noted of the men of her time. How she made Nelson her devoted slave is a matter of history, and the story of Romney's blind infatuation for her is known to every student of the artistic events of the eighteenth century. To the painter she appeared, indeed, as the personification of all the feminine graces, and he never tired of representing her beauties under all possible aspects. Whether in his pictures of her he ever reached the level of excellence which he attained during the earlier period of his life, before he had fallen under her influence, may perhaps be questioned; she seems to have been the cause of certain meretricious qualities in his art. But at least she was an adaptable model, whom he could paint in any character that suited his mood at the moment, and he regarded her as the source of his most poetic inspirations and as perfection itself.

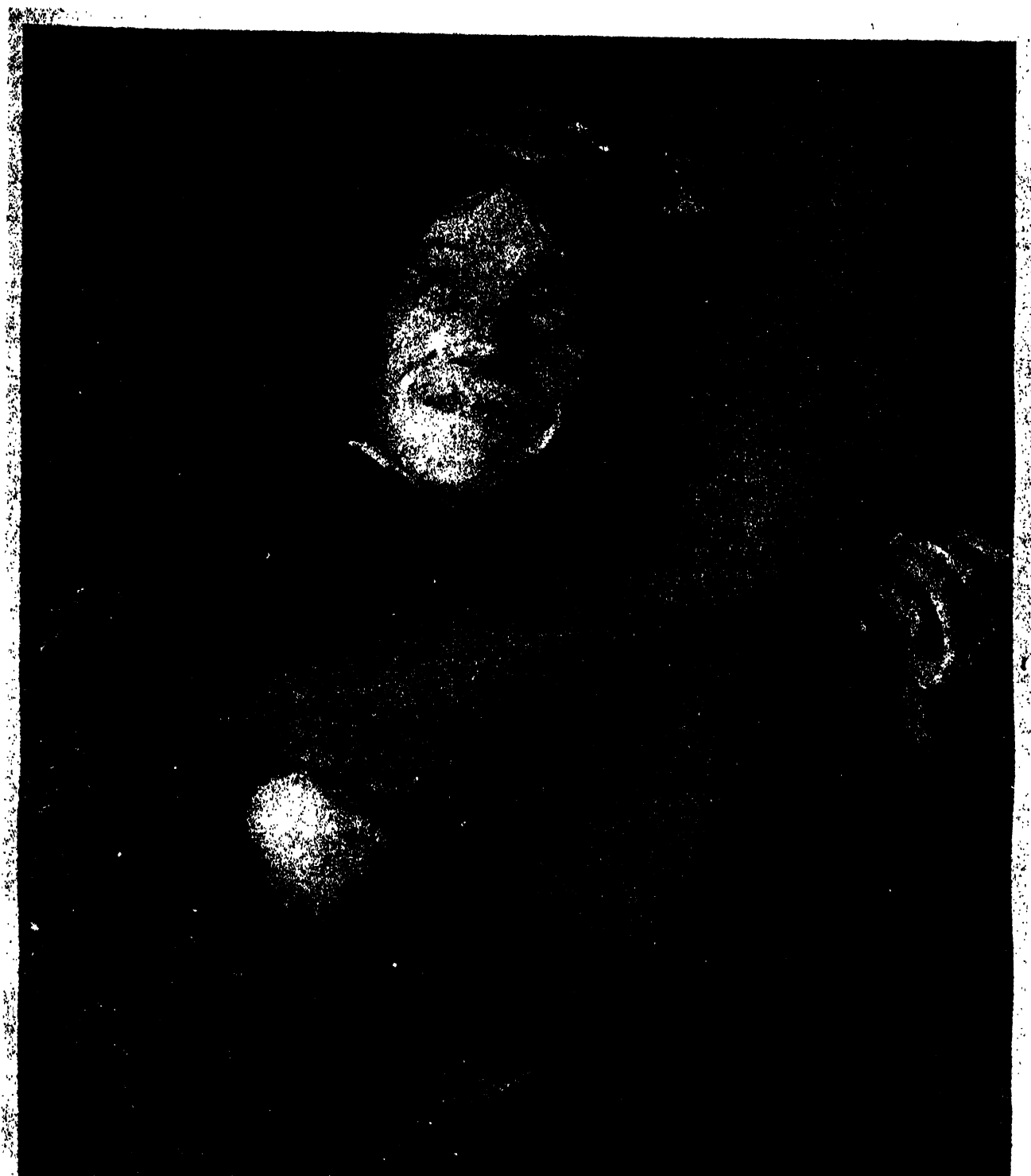


"THE MAN WITH A LUTE,"

From the Painting at AMSTERDAM

BY FRANS HALS.

It is a fashion with a certain type of pedants to criticise Frans Hals as a vulgar artist, and to attack his works as exhibitions of coarseness and bad taste. But to people who take a broader and more sensible view of artistic obligations, his marvellous technical facility, his extraordinary sense of character, and his amazing power of recording his observations seem to justify an almost extravagant appreciation of his ability. That he often painted low-life subjects is true enough; and that many of his pictures show the same love of humorous expression that appears in the painting of the "Man with a Lute" is a fact well known to all students of his work; but there is no deliberate coarseness in his canvases, and no needless insistence upon the vulgar characteristics of his model. He may best be described as a light-hearted painter who enjoyed the cheeriest aspects of existence, and presented them with an amount of vivacity and brilliancy of accomplishment that hardly any other artist has ever approached. His executive cleverness was not the offensive display of indifference to artistic rules and restrictions; it was the natural outcome of exuberant vitality and absolute confidence in powers of no ordinary sort. As a colourist he was delightfully reserved and subtle, and as a draughtsman he was absolutely sure and masterly.



"THE WANE OF THE DAY,"

From the Painting in the CORPORATION GALLERY, GLASGOW,

By CHARLES JACQUE.

Though Jacque's pictures have neither the elegance of Corot's, nor the impressive strength of Troyon's, they are always worth studying on account of their technical vigour and largeness of conception. Nature was to him a foundation on which to build up dignified compositions learnedly arranged and massively handled, and in his use of her suggestions he allowed himself a considerable amount of freedom. Therefore his works must be regarded rather as statements of a definite preconception about the mission of art than as realistic records of every day facts. They are really decorations, sumptuous in style, and rich in their intricacies of design. Everything in them is ingeniously adjusted to fit in with a great decorative scheme, and only those natural details are retained which will help to give the right character to the completed painting. The figures and animals which usually occupy prominent positions in his landscapes are introduced more with reference to the pictorial pattern than with an idea of adding a subjective interest to the picture. They make pleasant points of colour, or supply useful varieties of light and shade; and, as may be noted in "The Wane of the Day," they enliven what might be otherwise too weighty and sombre an arrangement. They are, however, only incidents in a comprehensive design.



“THE SNAKE CHARMER,”

By FREDERICK GOODALL, R.A.

Artists of all nationalities have always found a peculiar fascination in the picturesque life of Eastern peoples, and have taken a keen pleasure in painting subjects which afford opportunities of dealing with the gay colouring and brilliant effects characteristic of the East. Some of the most famous pictures of men like Regnault, Fortuny, and Benjamin Constant have represented scenes of this type, gorgeous in their rich profusion of detail and splendidly suggestive in their note of barbaric luxury. Mr. Goodall succumbed, many years ago, to the attractions of such interesting pictorial material, and has devoted the greater part of his energies to the reproduction of incidents which he has observed in Egypt and other countries where Oriental manners and customs prevail. By pictures of this order he has, indeed, made his chief successes. They have brought him a degree of popularity which is in many respects exceptional, and they have established his claim to be regarded as one of the most prominent of the English artists who occupy themselves with the representation of these exotic motives. “The Snake Charmer” may be taken as typical of a considerable section of his production. It is true enough in its general feeling of the Eastern atmosphere, and it summarises with much judgment the curious national characteristics of a markedly individual race.



"MADAME LE BRUN AT HER EASEL,"

From the Painting in the UFFIZI GALLERY, FLORENCE,

By MADAME VIGÉE LE BRUN.

When artists paint their own portraits they are apt to make the most of themselves, and to deal tenderly with any facial defects which might diminish the attractiveness of the picture. It is possible that Madame Le Brun, being both an artist and a woman, may have idealised herself to some extent in this canvas, but at all events the view that she has given us of herself, as she was, is extremely pleasing. The face, with its delicate features and brightly animated expression, is charming, and the slight but prettily rounded figure is supple and graceful. If the portrait is a faithful one it is easy to understand the reasons for the artist's influence upon her contemporaries. A woman such as she has represented must have been full of fascination, a personality who could not have been ignored by anyone but the most confirmed misogynist, and she must have played a prominent part in the brilliant society of the period at which she lived. As a technical exercise the picture is decidedly interesting. It is very sound in drawing, and it has admirable breadth of tone and effectiveness of light and shade arrangement. It is emphatically the work of an artist well versed in all the details of her craft and endowed with the best of taste.



"DIEPPE FISHING BOAT,"

From the painting in the LUXEMBOURG, PARIS,

By AUGUSTE FLAMENG

Although Flameng was a wealthy man, who followed the artist's profession out of love for it, and not as a means of earning a livelihood, there is no trace of the amateur in his work. He was a pupil of Vernier, Dubufe, Mazerolle, Delaunay, and Puvis de Chavannes, and he began to exhibit at the Salon in 1870, when he was twenty seven years old. At first he attracted attention as a landscape painter; but as time went on he gave himself up more and more to sea painting, and in a comparatively short time gained a prominent position among the most successful students of marine subjects. He had a very thorough knowledge of the sea, and he drew shipping and boats with power and accuracy; and his pictures are always marked by sterling qualities of design, and by decisive breadth of brushwork. His "Dieppe Fishing Boat," admirable in draughtsmanship, in composition, and in atmospheric quality, and most effective in its striking contrast of tones, represents excellently the highest development of his accomplished art. It has a full measure of dignified simplicity, but it is at the same time sufficiently detailed and elaborated to satisfy every lover of sincere actuality. As a technical exercise it is eminently instructive, for in the freedom of handling and the confident craftsmanship by which it is distinguished there is ample evidence of the artist's sound training. Flameng died in 1893.



"LITTLE MARY,"

From the painting in a PRIVATE COLLECTION,

By SIR WILLIAM BEECHEY, R.A.

If Sir William Beechey cannot be counted as one of the greater English artists, he can certainly be placed among the men who have helped in the development of our native school. He was a contemporary of Lawrence, whose senior he was by some thirteen years, and whom he outlived by nine years. He was elected an Associate of the Royal Academy in 1793, when he was forty years old, and an Academician in 1798, and he died in 1839 at the age of eighty-six. His career was by no means unsuccessful, for he was a fashionable artist and was appointed portrait painter to the Queen in the same year that he was elected an Associate of the Academy. As he was a Court favourite he received many commissions from Royal personages, and had a large number of distinguished people among his sitters. Probably his merits were more highly estimated during his lifetime than they are now, for judged by modern standards he does not seem worthy of a place beside such masters as Reynolds, Gainsborough, or Lawrence. Still, the man who painted "Little Mary," and succeeded, despite the ugliness of the costume with which he had to deal, in giving so much genuine attractiveness to his picture, cannot be dismissed as unworthy of attention. There was plainly a sound basis for his reputation, and he had without doubt artistic qualities that can be respected.



"LA BELLE JARDINIÈRE,"

By RAPHAEL.

This picture, which was painted while Raphael was living at Florence, has always been counted among his most famous productions. It has conspicuously his qualities of elegant design, sincerity of expression, and exquisite grace of feeling. It is exceptionally pure in sentiment, and refined in manner; and though it follows closely the decorative convention which was characteristic of the period when it was produced, it is stamped indisputably with the personality of the master. In its sweetness there is no trace of insipidity; it is marked rather by a kind of serenity which comes from devout conviction and absolute earnestness of artistic intention. Perhaps more than any other of Raphael's pictures it shows what a close student and intense lover of nature he was; every detail in the surroundings of the figures and in the smiling landscape which serves as background is painted with a degree of truth and precision that could only have been attained by the most faithful observer, and yet all these accessories are kept in strict subservience to the central interest of the composition. Nothing is out of place or ill-contrived; the perfect taste of the arrangement is as obvious as the mastery which is shown in all the devices of execution. As the work of a superb artist and consummate craftsman the picture must always command the admiration of the world.

“THE INFANTA MARGUERITE,”

From the painting in the LOUVRE, PARIS,

By VELASQUEZ.

Among the many portraits which were painted by Velasquez in fulfilment of his duties as Painter to the Spanish Court none are so attractive as the likenesses of the young princesses. He had a very keen understanding of the dainty grace of childhood, and he knew exactly how to produce a picture which would be full of charm, and yet at the same time correct in its observation of all those little formalities which were prescribed by Court etiquette. His Infantas are unaffectedly childlike, but they are princesses besides, and their childishness is seen through a veil of ceremoniousness. This portrait of the Infanta Marguerite, the daughter of Philip IV., is a quaint example of the methods of the artist-courtier. The round-eyed innocence of the chubby face is very prettily suggested, and the funny little figure, half lost in its sumptuous costume, is rendered with pleasant unconventionality. But in the pose of the child, and in the general arrangement of the composition there is a touch of stateliness which belongs rather to the Court than to the nursery. She is a dignified personage, despite her tender years, and the painter has felt constrained to show her due respect. In so doing he has not, however, needlessly formalised his art; he has kept his spontaneity, and has given a full assertion of his own delightful individuality.



"THE JUDGMENT OF PARIS."

From the painting in the NATIONAL GALLERY, LONDON,

By SIR PETER PAUL RUBENS.

The old classic story of the contest between the three goddesses Venus, Juno, and Minerva, and of their resolve to entrust to a mortal, Paris the shepherd, the task of deciding which of them was the fairest, has been treated pictorially by painters of all periods and all countries. The scene of the judgment, with the chances it gives of effective grouping and brilliant painting of the nude figure, has never failed in its attractiveness, and it has inspired many canvases that are counted among the masterpieces of the world. Rubens has found in it a subject exactly suited to his robust and sumptuous style, a motive upon the expression of which he could lavish all his powers of design, and could bring to bear his highest capacities for rich and elaborate decorative arrangement. The goddesses he has represented take their place well in the picture. Their somewhat redundant charms and massive fulness of form are quite in keeping with the large details of the landscape setting which serves as a background to the group; and the way in which their luminous and delicate flesh tints are made to tell against dark masses of foliage, and a low toned lowering sky is eminently dramatic. The whole picture is conceived in a generous vein with a splendid disregard of trivialities; but there is no coarseness in the artist's statement.

"THE DEAD CANARY,"

From the painting in the NATIONAL GALLERY of SCOTLAND.

By JEAN BAPTISTE GREUZE.

As a pretty illustration of childish grief this attractive example of Greuze's work is not without a touch of quiet pathos. The little maiden sorrowing over her dead bird, and deeply afflicted by the loss of what has been to her a loved companion, is very engaging in her attitude of abandonment. She shows plainly that she considers herself to be in the presence of a real tragedy, and beyond the possibility of consolation; and for the moment she believes that nothing can ever take the place of the pet on which she has lavished so long all her best affections. It is, however, not only as a piece of dainty sentiment that the picture is worthy of more than ordinary attention. It is a particularly good example of Greuze's technical methods, brightly painted, delicately drawn and designed, and full of that peculiar charm of personal conviction which can always be recognised in his most successful works. It has, too, less self-consciousness than his representations of young girls usually show: less suggestion that his sitters are aware of their power to attract notice and of their right to admiration. Occasionally—especially in his smiling faces—the innocence which he professed to make the subject of his study seems only a veil to a woman's knowledge of the world; and in many of his canvases a deliberate intention to fascinate the looker-on shows too plainly through what is an affectation of girlish frankness. That this note of artificiality is absent in this instance is a fact worth recording.



"ELIZA FARREN,"

BY SIR THOMAS LAWRENCE, P.R.A.

Painted in or about 1790.

Engraved by BARTOLOZZI

Though Lawrence was not such a consummate master of brushwork as Reynolds, and was inferior to Gainsborough in grace of design and charm of manner, he could be at times a most attractive and pleasing painter. The weak points in his work came probably from the necessity imposed upon him of doing his best to flatter the people of fashion who crowded to his studio. He was led by circumstances to adopt a more or less conventional manner of working, and to invest his canvases with an air of conscious elegance; and as a consequence, he often fell into a mannerism that was apt to be affected and artificial. That he had it in him to reach a higher artistic level is proved by those of his pictures in which he was able to throw off some of the ordinary restrictions by which he was hampered. His portrait of Miss Farren is decidedly not a mere piece of convention. Its particular charm comes from its easy grace of pose, its perfect naturalness of expression and gesture, and its skilful but sincere technique. Not many of his productions, it must be admitted, are equal to this one in balance of fine qualities; and fewer still show such admirable command over the manifold resources of the painter's craft. It is an excellent picture, and one which has done much to establish his reputation.



"THE SCULPTOR'S STUDIO,"

FROM THE PAINTING IN THE GLASGOW CORPORATION GALLERIES.

By SIR LAWRENCE ALMA-TADEMA, R.A.

That Sir Lawrence Alma-Tadema has well earned the remarkable popularity which he has enjoyed for many years will be readily admitted by everyone who has studied his work. During the greater part of his career he has diverged hardly at all from a comparatively limited class of subjects, and has, by constant repetition of certain motives, made himself a specialist of extraordinary proficiency. The methods he employs are of a sort to appeal very strongly to the public. He is a minute and precise realist, with an amazing capacity for imitating surfaces and textures, his colour sense is delicate and refined, and his drawing is correct and accomplished. Moreover, he chooses habitually, as the subjects for his pictures, little incidents that give chances for the introduction of gentle sentiment or for the display of luxurious accessories, so that his canvases are pleasing on account of the stories they tell, or attractive by their gorgeousness of effect. That he should prefer to deal with scenes in ancient Greece or Rome, and to reconstruct the domestic life of bygone centuries, need not be wondered at, for he possesses, as such a picture as "The Sculptor's Studio" shows plainly enough, an exceptional knowledge of the ways of the ancients. Both archæologically and artistically his work is interesting; and on one ground or the other it satisfies all people of taste and education.



“LA VIERGE AUX DONATEURS,”

From the Painting in the LOUVRE, Paris,

By **SIR ANTHONY VAN DYCK.**

It was a common custom in the old days for a man who wished to present a work of art to a church or religious body to have his own portrait included among the figures which appeared in the composition. Many famous pictures which were called into existence in consequence of the desire of some devout person to make a votive offering of this sort have such a characteristic personal interest, and bear witness to the not unnatural ambition of the giver to put permanently on record his connection with the creation of the work. The “Vierge aux Donateurs” is a typical example of this class of painting in its most important form. The man who commissioned Van Dyck to paint this exceptionally beautiful Virgin and Child is seen, with his wife, in an attitude of adoration before the Holy Infant; and there is in the unaffected sincerity of his expression and the devotional earnestness of his manner a very definite avowal of the faith which prompted him in his offering. It is, however, not only because it possesses this inner interest that the picture is so worthy of attention. It is a magnificent illustration of Van Dyck’s finest achievement, a memorable production which combines in perfect proportion all the qualities which have earned for him a place among the few great masters of the world.



“CATTLE,”

From the Printing in the NATIONAL GALLERY, London,

By ALBERT CUYP.

This famous Dutch painter of sunny landscapes with groups of cattle was the son of an artist, Jacob Gerritze Cuyp, and was born at Dort in 1606, the year of Rembrandt's birth. He is supposed to have been trained by his father, for there is no record of his having received instruction from any other artist. Obviously, however, much of his wonderful capacity was due to his assiduous study of Nature and to his own cultivation of powers of observation that must have been more than ordinarily acute. The particular characteristic of his pictures is their marvellous success in representing effects of golden sunlight, and in painting air full of diffused and pervading light. He drew and painted figures and cattle with definite knowledge, and he showed himself in everything he did to be not only an accomplished craftsman, but, as well, an artist of exquisitely sensitive and correct taste. His works fetch very large prices in the sale-rooms and are greatly in request among collectors. This example of his art can be taken as embodying most of the more prominent features of his practice. It shows well his simplicity and quiet dignity, his easy and natural method of composition, his accuracy of draughtsmanship; and it suggests, even when reduced to black and white, the subtlety of his colour gradation. It is an honest picture, full of sterling qualities.



“ SIR WALTER SCOTT,”

Original in the Possession of the EARL OF HUME,

By SIR HENRY RAEBURN, R.A.

It is only during comparatively recent years that Raeburn's right to a place among the greatest artists of the British School has been generally admitted. A Scotchman whose life was spent almost entirely in his native land, he never had an opportunity of striving seriously for popularity with his more famous contemporaries, Reynolds, Gainsborough, and Lawrence; and as the majority of his works passed into Scottish collections, they remained for a long time practically unknown to English art lovers. He was, it is true, a fairly frequent exhibitor at the Royal Academy, of which he was elected an Associate in 1814, and an Academician in 1815; but he continued even then to work in Edinburgh, and confined himself almost entirely to portraits of people who were within his reach there. In the present day, however, his reputation has ceased to be a local one. Many of his finest pictures have been seen in Loan Exhibitions in London, or have been given places in public galleries, and their extraordinary merit has gained ungrudging admiration. He is admitted now to have been in some respects the equal of Reynolds, as fine an executant, and, at his best, almost as charming a colourist. He had, too, a marvellous appreciation of character and a splendid sense of style.



"BEGGAR BOYS,"

From the Painting in the MUNICH GALLERY,

BY MURILLO.

It has been said of Murillo that he painted Madonnas and Saints because they were demanded of him by his clients, and beggar boys and picturesque peasants because he enjoyed doing so. If this is true, it accounts in a very great measure for the difference between the two sides of his art. His religious pictures were almost always commonplace and pretty, and marked by a sort of insincere affectation of the devotional spirit rather than by any suggestion of strong conviction. They had even a perfunctoriness of technical quality, a smoothness of touch and a studied laboriousness of finish, which made them more often than not unworthy to be placed among the works of the greater masters. But in pictures like the "Beggar Boys" he proved himself to be almost the equal of Velasquez. This particular canvas is an admirable study of low life, wonderfully characterised, splendidly drawn, and carried out with a decisive strength of brushwork that is wholly fascinating. The delightful reality of the painting and the happy unconventionality of its arrangement cannot be too highly praised. The artist has held the mirror up to nature and presented vividly what he found reflected. He has exaggerated nothing; but, at the same time, he has not taken the meaning out of his subject by any effort after prettiness.



"THE LAST OF THE SONG,"

From the Painting in the COLLECTION OF W. J. CONNAL, JNR., ESQ.,

By G. H. BOUGHTON, R.A

As one of the most graceful and fanciful of living artists, Mr. Boughton has for many years occupied a very prominent position in the front rank of the British school. His artistic gifts are many, and he has a distinctive individuality that enables him to use these gifts in a way quite peculiar to himself. Indeed the highest and most convincing attribute of his work is that it presents a view of nature and an artistic intention both of which are markedly unlike those taken by any other imaginative painter in this country. He is notably free from narrowness of conviction. Almost any type of subject suits him if only it offers opportunities for poetic fancy and for dainty technical treatment. He can paint with equal success modern life motives, costume pictures illustrating incidents that happened a few centuries ago, classic scenes, and landscapes with or without human interest; all appeal to him as worthy of pictorial record, and in his rendering of them all he shows the same hearty enthusiasm and the same love of his art for its own sake. In "The Last of the Song," the pervading idea is a gentle sentiment expressed not only in the telling of the little story which the picture illustrates, but also in the repose of the technical method, the quietness of the setting, and the quaintly delicate character which marks every detail of the composition. Yet he has not become conventional, and he has not allowed his lightness of touch to degenerate into triviality.



"THE INFANT SAMUEL,"

From the Painting

By JAMES SANT, R.A.

The Biblical story of the calling of Samuel has always been a favourite one with painters. It gives special opportunities for the display of technical skill, for the management of effective contrasts of light and shade, and for showing to advantage a capacity for dramatic expression. It allows also to the artist who can realize the charm of childhood a special chance of studying the type of subject that leads him to his surest success. Certainly in the case of Mr. Sant the story has brought him this success in full measure. His picture of "The Infant Samuel" is, in the long list of his popular productions, the one by which he is most likely to be remembered; it is at the same time the strongest and tenderest of all his paintings. It is interesting to note how powerful is his suggestion of the incident illustrated, how appropriate is the gesture of the child, and how true the expression of the wondering and half-startled face; and yet how perfectly the simplicity and naturalness of the little figure are retained. The convincing quality of the picture is its absolute avoidance of any theatrical touch; any straining to make the subject tell by overlaying it with accessories, or by adding details to amplify the effect, would only have spoiled its charm. As it is the whole interest centres upon the child's face and figure, and they tell all that there is to be told.



“ THE MUSICIANS,”

From the Painting in the LOUVRE MUSEUM,

By GABRIEL METSU.

The pictures of Metsu, a Dutch master who was born at Leyden in 1615 and died at Amsterdam about 1669, are generally remarkable for their expressive handling and high finish. They are but little inferior to those of Terburg, and have much of his admirable skill in imitation of various textures, and wonderful beauty of colour besides. Their subjects are mostly domestic scenes in which gaily dressed men and women play parts amid surroundings that are sometimes gorgeous and always solidly comfortable. His figures are well drawn and easy in pose, and their actions and gestures are never exaggerated or theatrical. That his intention was to teach any moral lessons, or that there was any didactic idea in his art, may be questioned. He was concerned rather with solving problems of line arrangement and light and shade distribution; and he occupied himself habitually with motives which would show to advantage his command over technicalities and his consummate ability as a craftsman. “The Musicians” is a very adequate example of his best accomplishment. It is not commonplace or baldly realistic, but it is unaffectedly natural and has to an unusual extent that vividness of presentation which can only be attained by an artist who is not only a keen observer, but as well an executant most efficiently trained.



"THE SPINNERS,"

From the Painting in the PRADO GALLERY, MADRID.

By VELASQUEZ.

This picture is supposed to be the last large canvas which the master executed. The scene of it is laid in the Royal Tapestry Manufactory at Madrid, from which came the hangings used to decorate the rooms in the King's palace on state occasions. As Velasquez was Palace Marshal it is probable that the duty of selecting appropriate decorations for great functions was entrusted to him, and with such a scene as he has represented in this painting he must have become sufficiently familiar in the course of his visits to the place where the weavers worked. The motive he has chosen for representation is a kind of social comparison. In the foreground are the workpeople busy with various duties connected with the preparation of the thread required by the weavers; in the distance—in the room seen through the arch—a bevy of Court ladies are inspecting tapestries hanging on the wall and are apparently giving their opinion about those which are to be chosen from the available store. The types of figures and the costumes contrast picturesquely, and there is in the setting and arrangement of the subject a quite dramatic effectiveness. The power and ease with which the composition is realised are amazing. The artifices of pictorial art disappear and actual life seems to be presented instead, so spontaneous is the whole picture, and so vivid in its statement of realities.

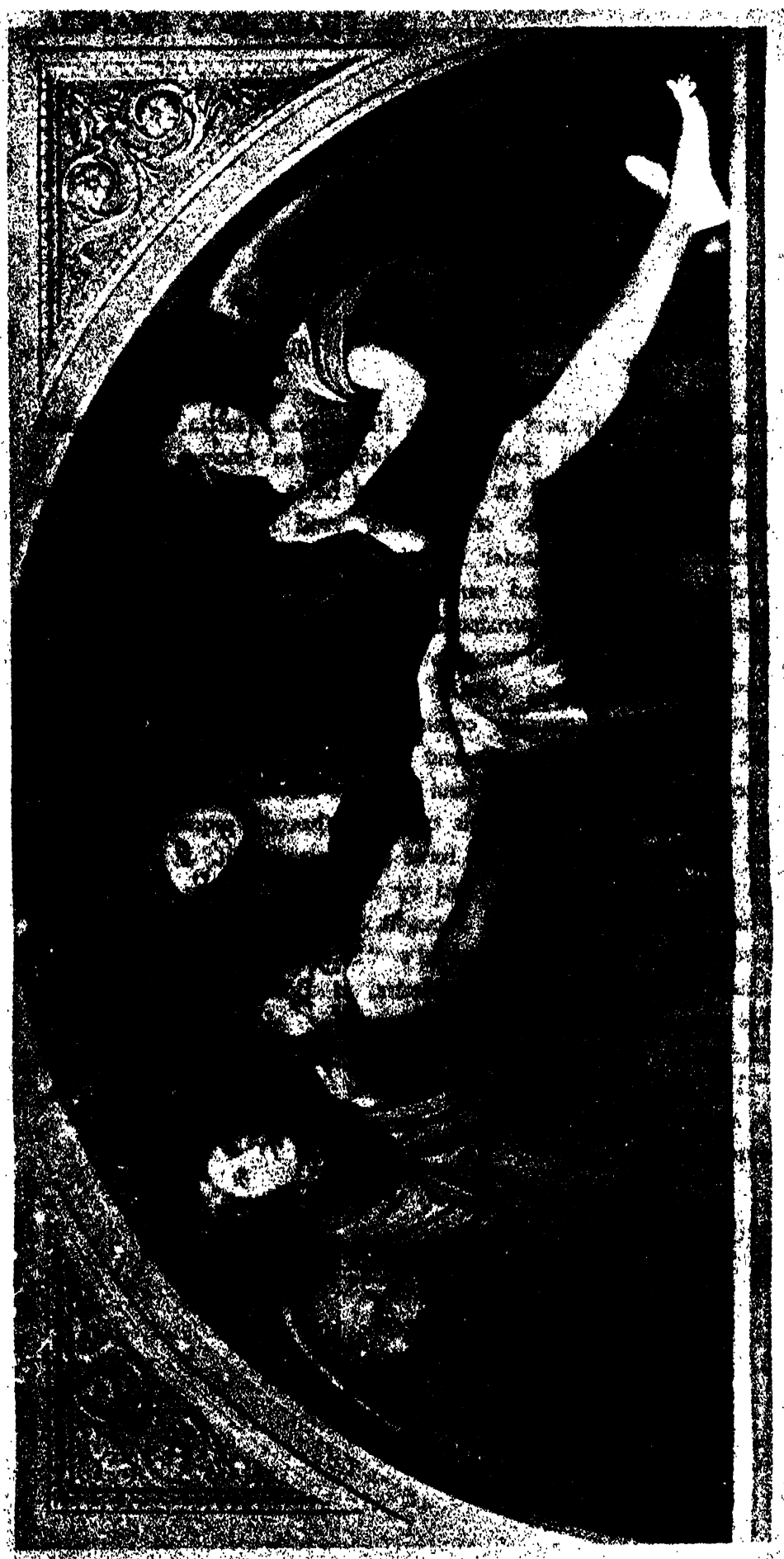


"THE DEAD CHRIST,"

From the Painting in the NATIONAL GALLERY,

By **FRANCESCO FRANCIA.**

During the early part of his life Francesco Francia, or Raibolini, who was born at Bologna in 1450, was known only as a medallist and worker in metals, and he is not supposed to have commenced the study of painting until he was approaching middle age. His master is said to have been Marco Zoppo, and at first he worked somewhat in the manner of Perugino, but after a while fell perceptibly under the influence of Mantegna, to whose example he owed much of his development in artistic power. He painted chiefly religious subjects and his large canvases were generally commissioned as altar pieces, and for the decoration of churches and chapels. Raphael is said to have been one of his followers and to have learned much from study of Francia's works, but this tradition, though frequently repeated by art historians, seems to have little foundation. It is probably as true as another story, told by one of the Italian writers, that Francia died of an illness brought on by his mortification and annoyance at finding Raphael's "St. Cecilia," painted for the Church of St. Giovanni in Monte, at Bologna, far superior to his own paintings. The exact date of Francia's death is uncertain; it is variously set down for 1517, 1518, and 1522. "The Dead Christ" is one of his most characteristic performances; it shows well his grace of composition, and his mastery of draughtsmanship.



“THE GIRL AT THE GATE,”

From the Painting in the TATE GALLERY, LONDON,

By **GEORGE CLAUSEN, A.R.A.**

Uncompromising realist as he is, Mr. Clausen is by no means blind to the possibilities of poetic suggestion which can be found in English rustic life. He has usually kept in view through all the changes in technical manner which have marked the course of his development, the idea of telling some kind of romantic story or of expressing some thought which would add to the interest of a frankly literal rendering of the obvious facts of rural existence. As he has gone on his romance has become more tender and his thoughts more abstract, and his work has in consequence gained both in subtlety and depth of suggestion. “The Girl at the Gate” marks what may be called the transition period of his art, the intermediate stage between his earliest realism, which was a little over forcible in its exactness, and his latest romanticism, which glorifies inanimate nature more or less at the expense of the human interest in his pictures. In this particular work he is still ready to record exactly what is before him, but he uses his record to symbolise life generally. The gate typifies the threshold of life, and the girl, half child, half woman, who stands at it, is on the brink of that wider and more responsible existence which comes with maturity. The artist has dealt feelingly with his subject, quietly and honestly, and yet with an amount of sympathy that makes the picture curiously fascinating.

Messrs. HANFSTAENGL & CO., Pall Mall,
publish a large Photogravure of this subject.



THE ASH TREE AVENUE,"

From the painting at AMSTERDAM,

By JEAN HACKAERT.

The exact date of Jean Hackaert's birth is uncertain, but it is supposed to have been about 1635. His native place was Amsterdam, but whether he received his artistic training there and who was his master are matters which cannot now be determined. He became one of the most famous of the Dutch landscape painters, and showed in his work a sounder understanding of nature than was possessed by most of the other artists of his time. This special capacity was no doubt due to the fact that he travelled much in other countries than Holland, and stored his mind with larger impressions than he could have received at home. Some of his most interesting landscapes were painted in Switzerland and Germany, and illustrate subjects very unlike those with which the ordinary run of Dutch painters concerned themselves. He had a sound faculty for composition, and he could render effects of sunny atmosphere with remarkable charm and sensitiveness. Many of his pictures represent mountainous scenery with rocks and trees and winding rivers, but he was equally successful with subjects like "The Ash Tree Avenue," in which nature is presented under a quieter and less dramatic aspect.



“THE MAN WITH THE SCYTHE,”

From the painting in the TATE GALLERY,

By H. H. LA THANGUE, A.R.A.

As a student of English pastoral life Mr. La Thangue has during the last few years proved himself to be one of the ablest and most sincere of all our artists. His masterly command over details of technical practice, his capacity for observing the facts of nature and for recording them unflinchingly, and his individual methods of expression give to his work a high degree of authority which is fully recognised by all lovers of sound and original accomplishment. The canvases by which he is represented year by year in the exhibitions are invariably important as examples of vivid insight and as extraordinarily accurate realisations of effects of sunny atmosphere. Their subtlety of gradation, their truth of tone, their beauty of colour, and especially their masculine directness of brushwork, prove emphatically what rare qualifications he possesses for success in his profession, and what an endowment of memorable gifts he has to help him to a place in the front rank of modern artists. “The Man with the Scythe” is at the same time a very characteristic and a somewhat unusual illustration of his powers. It has all his technical vigour, but it has, as well, a touch of sentiment which, in the present day at all events, he generally avoids. Its symbolism does not, however, take away from its value as a study of rustic life.

Mr. J. Hambrook, P.O. Box 17, publishes large photographs of this subject.

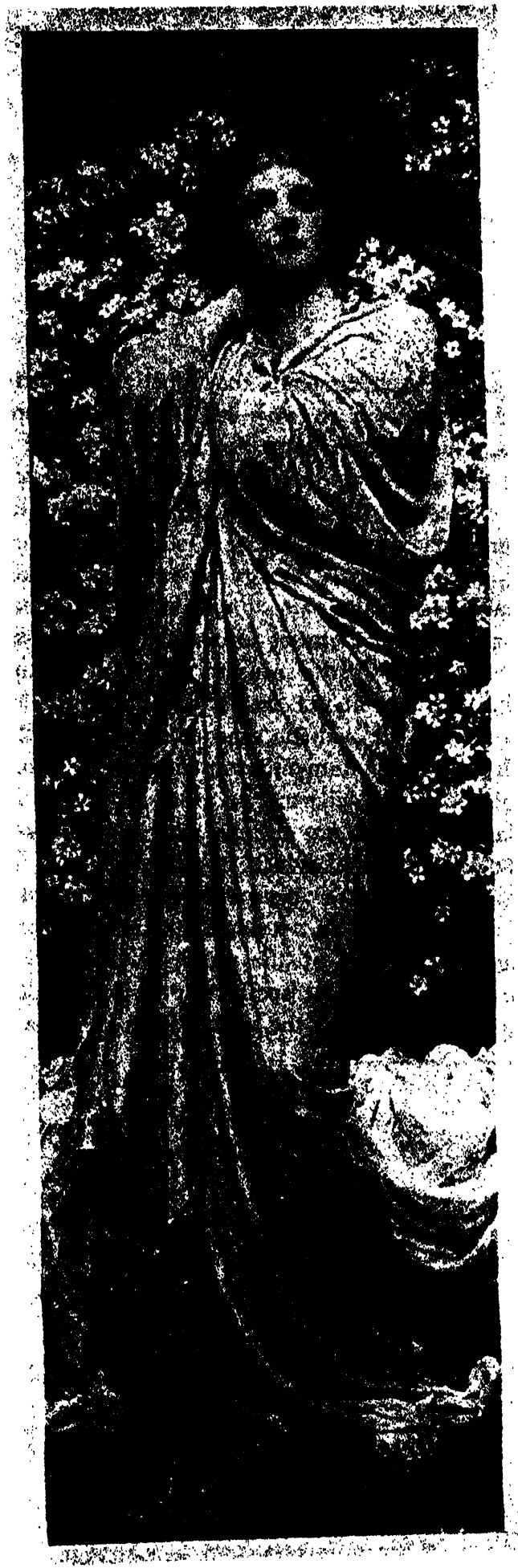


“BLOSSOMS,”

From the painting in the TATE GALLERY.

By ALBERT MOORE.

If, as many people contend, the function of pictorial art is to avoid emotion and to leave untouched the record of human passions, Albert Moore must be counted as one of the greatest masters that ever lived, for no one ever reached so surely the highest expression of pure æstheticism. The idea of subject in the ordinary sense, of telling a story, or of illustrating an incident, was absolutely foreign to the principle of his work. What had already been painted in words was, he held, unsuited for translation into pictorial form; art, as he preached, must make its appeal to the senses and not to the memory. From this point of view it would be difficult to find a picture more perfect in all æsthetic essentials than his “Blossoms.” Its idealised type of humanity, not impossibly refined and yet distinguished by rare charm; its grace of arrangement, studied and balanced and yet not artificial; its delightful adjustment of exquisite detail, none of which is out of place or superfluous, all combine to make the picture a model of what the noblest kind of design should be. It has the spirit of the antique, but it is living and inspired by the modern world. No attempt to reconstruct the dead past spoils its meaning or diminishes its authority as a guide to the appreciation of pure and perfect beauty.



**“MY UNCLE TOBY AND WIDOW
WADMAN,”**

From the painting in the TATE GALLERY,

By CHARLES ROBERT LESLIE, R.A.

Born in London in 1749, C. R. Leslie, whose parents were Americans, was educated in Philadelphia, and did not return to England until he was seventeen years of age. He then began to study art under Benjamin West and in the Royal Academy Schools, and in a comparatively short time was able to claim public attention as an artist of considerable ability. He was elected an Associate of the Academy in 1821, and a Royal Academician in 1826; and subsequently held the post of Professor of Painting in that institution. He wrote several books on art subjects. His pictures half a century ago were extremely popular, and were, indeed, praised by one of his contemporaries as being “for graceful humour, beauty and character, without rivals in any school;” but they are not so highly estimated in the present day. Still, they can even now be praised as the productions of a decidedly capable artist, and as clever illustrations of well chosen subjects. “My Uncle Toby and Widow Wadman” is a good example of his powers; it has indisputably both character and humour, and it tells its story with sufficient emphasis. Indeed, it is because of its success as a piece of illustrative art that it chiefly deserves to be remembered.



“PORTRAIT OF HIMSELF,”

From the painting in the NATIONAL GALLERY, LONDON,

By ANDREA DEL SARTO.

A splendid draughtsman, a noble colourist, and a master of composition, Andrea del Sarto can be accounted one of the most fascinating of the sixteenth century Italians. He showed his remarkable capacity in his earliest childhood, but he did not develop his powers so rapidly as some of his contemporaries, and it was not until he reached full manhood that he began to gain recognition as an artist of exceptional ability. Put his progress, if slow, was steadily progressive and he added to his reputation by each successive work that he produced. Certain defects in his temperament perhaps prevented him from attaining the absolute pre-eminence which might have been regarded as his due; he was of a careless and pleasure-loving disposition and wasted much of his energies in reckless living. With more strength of character he might possibly have rivalled Raphael as a designer and executant, but with all his skill he never reached the highest rank of imaginative art. He was wanting in depth of thought and was content rather with graceful ease of expression than with sublimity of conception. He was born at Florence in 1488, and is supposed to have died in 1530, though some authorities contend that he was still living in 1547.



*The following is a complete list of Artists, examples of whose
work appear in The 100 Best Pictures and
Examples of Great Artists.*

English School.

(DECEASED).

Burne-Jones, Bart., Sir Edward
Bechey, R.A., Sir W.
Brett, A.R.A., John
Cox, David
Cole, A.R.A., Vicat
Constable, R.A., John
Gainsborough, Thomas
Gilbert, R.A., Sir J.
Hogarth

Hoppner, R.A., John
Landseer, Sir Edwin
Linnell, John
Lawrence, Sir Thomas
Leighton, P.R.A., Lord
Leslie, R.A., C. R.
Merland, George
Madox-Brown, F.
MacIise, R.A., D.
Moore, Albert

Millais, P.R.A., Sir John
Pettie, R.A., John
Romney, George
Reynolds, P.R.A., Sir Joshua
Rossetti, D. G.
Raeburn, R.A., Sir Henry
Turner, R.A., J. M. W.
Walker, A.R.A., F.
Wilkie, R.A., Sir David

(LIVING).

Alma Tadma, R.A., Sir L.
Parker, Lady
Boughton, R.A., George
Brankly, A.R.A., Frank
Cheson, A.R.A., G.
De Ksee, R.A., Frank
Davis, R.A., H. W. B.
East, A.R.A., Alfred
Ellis, R.A., Luke
Forbes, A.R.A., Stanhope
Frith, R.A., W. P.
Graham, R.A., Peter
Greiffenbach, Maurice
Goodall, R.A., F.

Hunt, Holman
Hemy, A.R.A., C. W.
Holiday, Henry
Holl, R.A., Frank
Hacker, A.R.A., A.
Herkomer, R.A., Hubert von
Leader, R.A., B. W.
Lucas, A.R.A., Seymour
Leighton, F. Blair
La Thangue, A.R.A., H. H.
Nowell, H. T.
Orchardson, R.A., W. Q.
Poynter, P.R.A., Sir Edward
Perugini, C. E.

Richmond, R.A., Sir W. B.
Riviere, R.A., Briton
Stone, R.A., Marcus
Sargent, R.A., J. S.
Solomon, A.R.A., S. J.
Sanj, R.A., James
Woodville, R. Caton
Waterlow, A.R.A., E. A.
Watts, R.A., G. F.
Waterhouse, R.A., J. W.
Whistler, J. McNeill
Wyllie, A.R.A., W. L.
Yeames, A.R.A., W. F.

French School.

Bonheur, Rosa
Bonnat, Leon
Breten, Jules
Bouguereau, W.
Cabanel, Alexandre
Chaglin, Charles
Collin, Raphael
Corot.
Dagnan, Bouveret

Dupré, Jules
David.
Detaille.
Delaroche.
Fragonard, J. H.
Flameng, A.
Greuze, J. B.
Ingres.
Jacques, Charles

Le Brun, Vigée
Lepage, Bastien
Lorrain, Claude de
Meissonier.
Millet.
Morot.
Poussin.
Ronner, Henriette
Watteau.

Italian School.

Botticelli.
Belini, John
Corregio.
Fraucia.
Giorgione.

Moreni.
Michael Angelo.
Mantegna, Andrea
Raphael.
Reni Guido.

Sarto, Andrea del
Tintoretto.
Titian.
Vinci, Leonardo da
Veronese, Paul

Dutch School.

Hals, Frans
Hackaert.
Hoogh, Peter de

Hobbema.
Israels, Josef
Metsu, Gabriel
Potter, Paul

Rembrandt.
Tertulch.
Teniers, David

German School.

Cüyp, A.
Dürer.

Holbein.
Lenbach.

Munkaczy.
Ruysdael.

Flemish School.

Memling.

Rubens.
Van Eyck, Jean

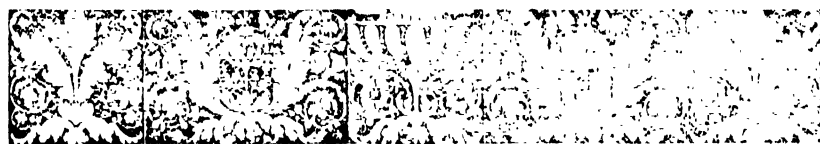
Van Dyck, Sir Anthony

Spanish School.

Goya, F. J. de

Murillo.

Velasquez.



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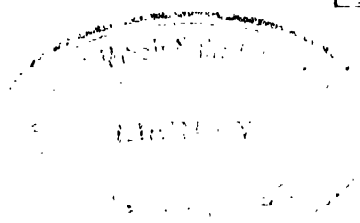
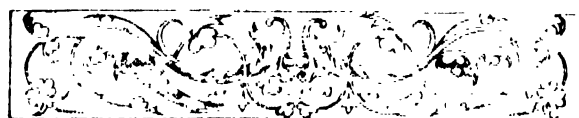
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